UNIVERSITY OF ALBERTA LIBRARY
0 0001 6170 839

ORGAN 39.

Ex libris
Universitatis
Albertaensis

QUAECUMQUE VERA

Digitized by the Internet Archive
in 2026 with funding from
University of Alberta Library

https://archive.org/details/birch_039ob

HORACE WADHAM NICHOLL.

Symphonische Präludien und Fugen
für die Orgel.
OP. 30.

Symphonic Preludes and Fugues
for the Organ.
OP. 30.

Jedes Heft 1 M, mit † bezeichnet 2 M, mit †† 3 M.

No.

EINFACHE FUGEN.

1. Präludium und Fuge, A moll. †
2. Präludium (Nocturne) und Fuge, F moll und F dur. †
3. Präludium (Marsch) und Fuge (Trompete), D dur. †
4. Präludium und Fuge, G moll. †
5. Präludium (Fantasie) und freie Fuge, C moll. ††
6. Präludium und Fuge, D moll (beide fünfstimmig). †

DOPPEL-FUGEN.

7. Präludium und chromatische Fuge, H moll, Contrapunkt in der 8va. †
8. Präludium und Fuge (mit Orig.-Choral), C dur, Contrapunkt in der 8va. ††
9. Präludium (Scherzo) und Fuge, E moll, Contrapunkt in der 10me. ††
10. Präludium und Fuge, A dur, Contrapunkt in der 12me. ††
11. Präludium (Pastorale) und Fuge, Es dur, dreifacher Contrapunkt. †
12. Präludium und Fuge, F dur, vierfacher Contrapunkt. ††

No.

SINGLE FUGUES.

1. Prelude and Fugue, A minor. †
2. Prelude (Nocturne) and Fugue, F minor and F major. †
3. Prelude (March) and Fugue (Trumpet), D major. †
4. Prelude and Fugue, G minor. †
5. Prelude (Fantasia) and free Fugue, C minor. ††
6. Prelude and Fugue, D minor (both five voices). †

DOUBLE FUGUES.

7. Prelude and Chromatic Fugue, B minor, Counterpoint in the 8va. †
8. Prelude and Fugue (with Original Choral), C major, Counterpoint in the 8va. ††
9. Prelude (Scherzo) and Fugue, E minor, Counterpoint in the 10th. ††
10. Prelude and Fugue, A major, Counterpoint in the 12th. ††
11. Prelude (Pastorale) and Fugue, E♭ major, Triple Counterpoint. †
12. Prelude and Fugue, F major, Quadruple Counterpoint. ††

Eigenthum der Verleger für alle Länder
BREITKOPF & HÄRTEL
LEIPZIG · BRÜSSEL · LONDON · NEW YORK ·
Eingetragen in das Vereinsarchiv.
22888/899.

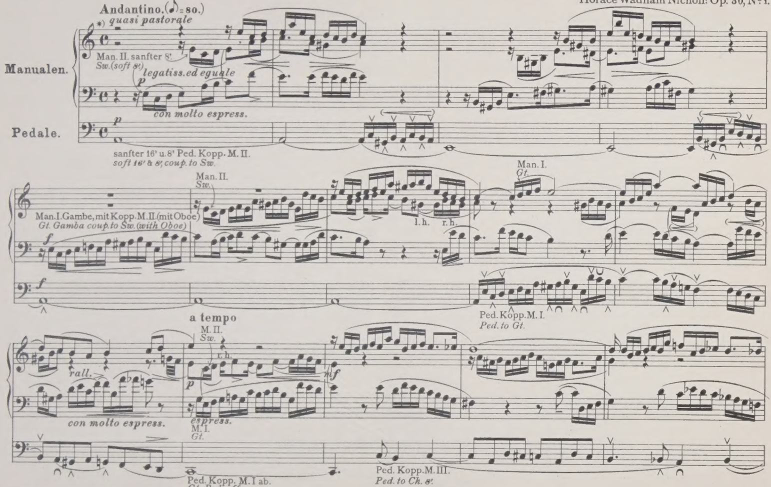
Herrn Carl Piutti in Leipzig gewidmet.

Zweite revidierte Ausgabe.
2nd Edition revised.

Präludium und Fuge No. 1. | Prelude and Fugue No. 1.

(A moll.) (A minor.)

Horace Wadham Nicholl: Op. 30, No. 1.



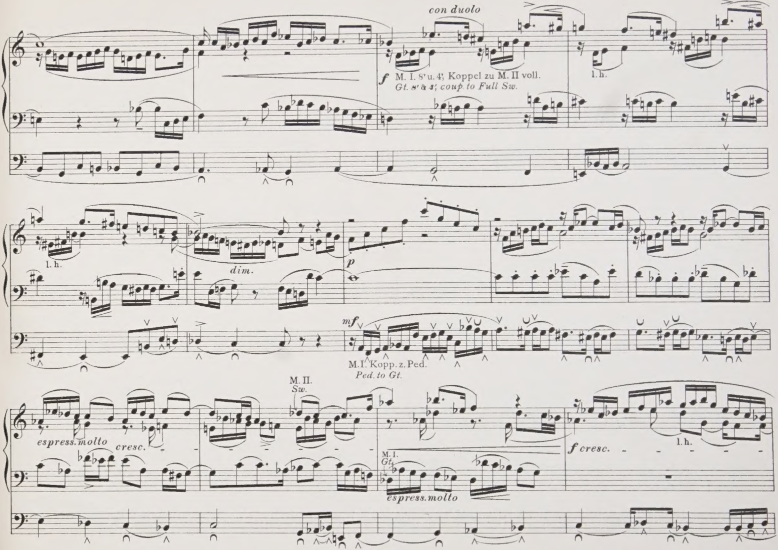
---

*) Die hier angedeutete Registration wird nur empfohlen und ist nicht bindend. | *) The registration indicated is merely suggestive.

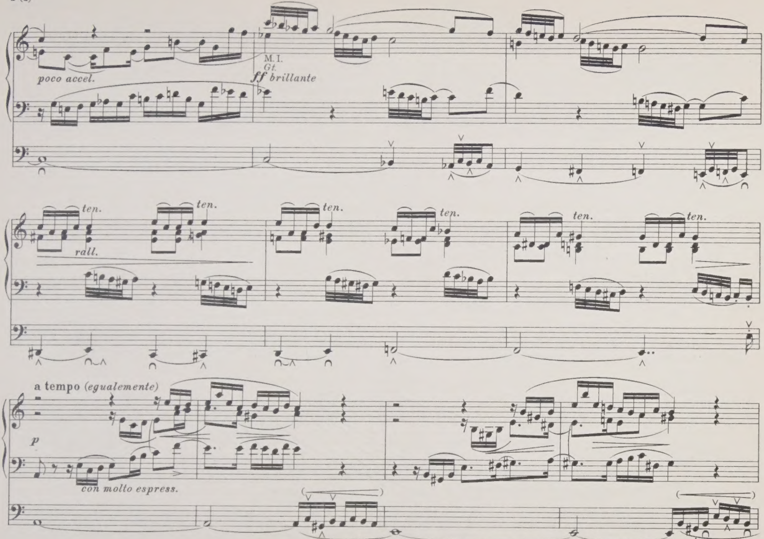
Stich und Druck von Breitkopf & Härtel in Leipzig.

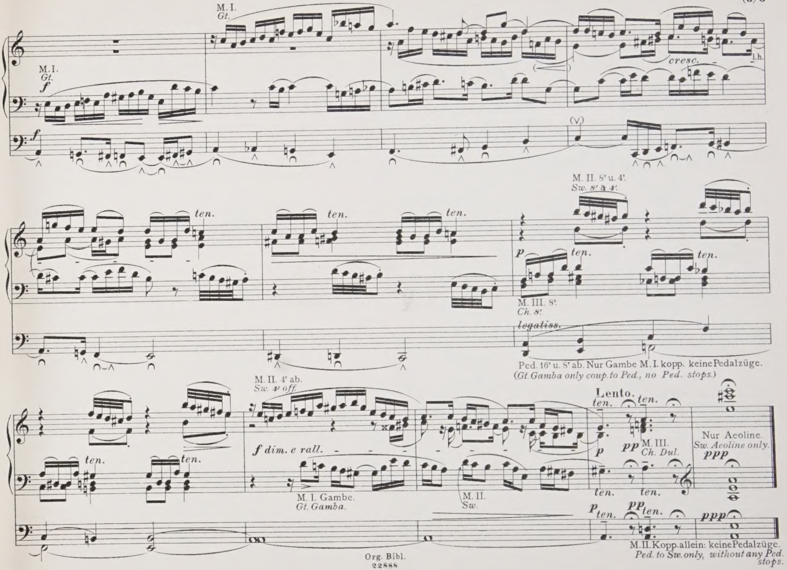
Copyright 1900, by Breitkopf & Härtel.
Aufführungsrecht vorbehalten.

LIBRARY
UNIVERSITY OF ALBERTA


con duolo
f
M. I. 8' u. 4', Koppel zu M. II voll.
Gt. 8' & 4', coup. to Full Sw.
l. h.
l. h.
dim.
p
mf
M.I. Kopp. z. Ped.
Ped. to Gt.
M. II.
Sw.
espress. molto
cresc.
M. I.
Gt.
espress. molto
f cresc.
l. h.

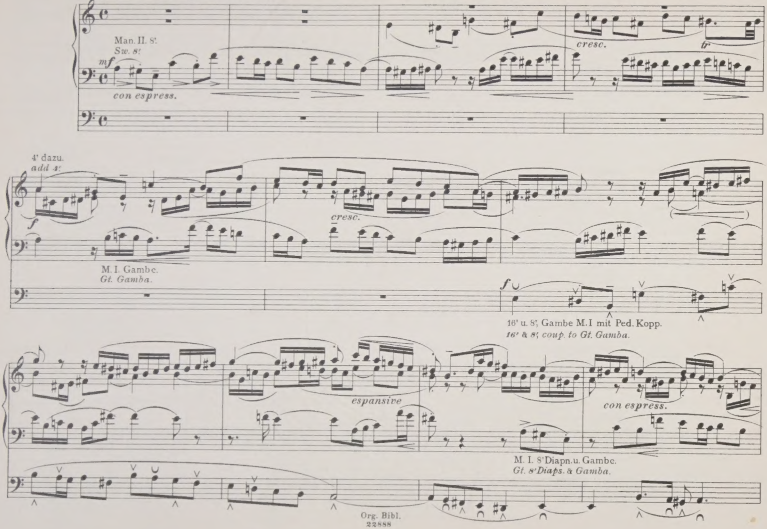
2638636

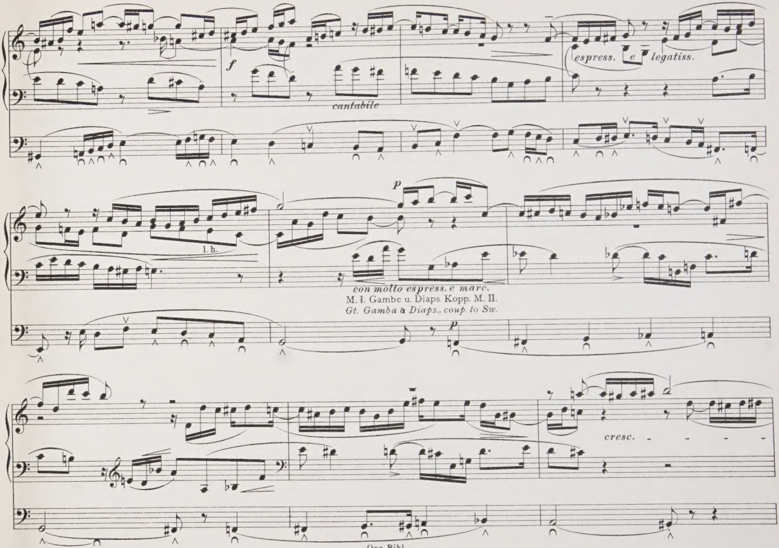

poco accel.
M. I.
Gt.
ff brillante
ten.
rall.
ten.
ten.
ten.
ten.
ten.
a tempo (egualemente)
p
con molto espress.

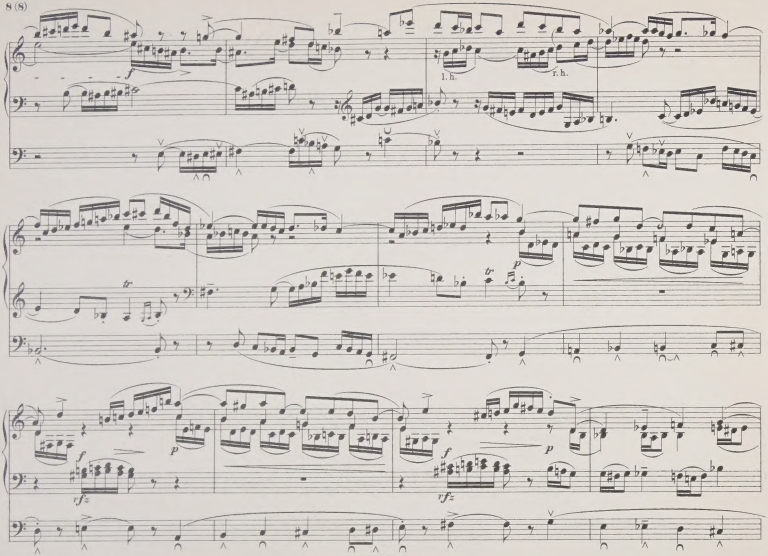

M. I.
Gt.
M.I.
Gt.
f
f
cresc.
l.h.
(V)
ten.
ten.
ten.
ten.
M. II. 8' u. 4'.
Sw. 8' & 4'.
p
ten.
ten.
M. III. 8'.
Ch. 8'.
legatiss.
Ped. 16' u. 8' ab. Nur Gambe M. I. kopp. keine Pedalzüge.
(Gt. Gamba only coup. to Ped., no Ped. stops.)
M. II. 4' ab.
Sw. 4' off.
ten.
ten.
f dim. e rall.
M. I. Gambe.
Gt. Gamba.
M. II.
Sw.
Lento.
ten.
ten.
p
pp
M. III.
Ch. Dul.
ten.
ten.
Nur Aeoline.
Sw. Aeoline only.
ppp
p
ten.
pp
ten.
ppp
M.II. Kopp. allein: keine Pedalzüge.
Ped. to Sw. only, without any Ped. stops.

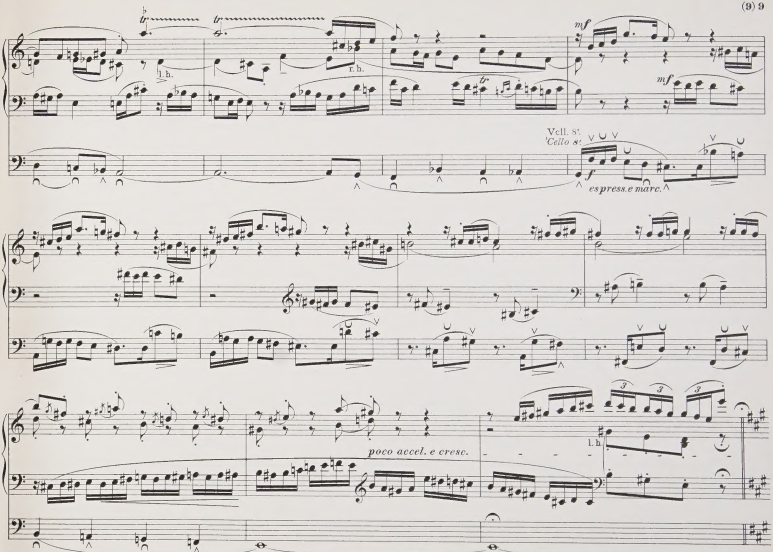
Fuge. | Fugue.

Andante con espress. (♪ = 120.)

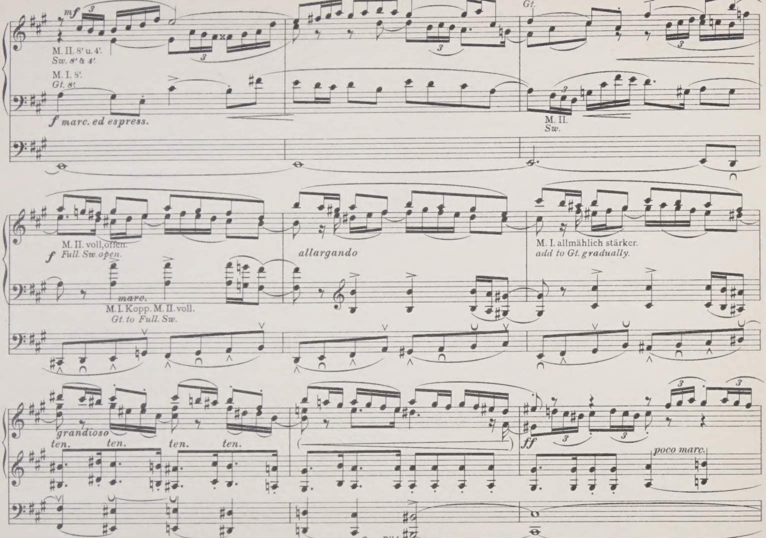


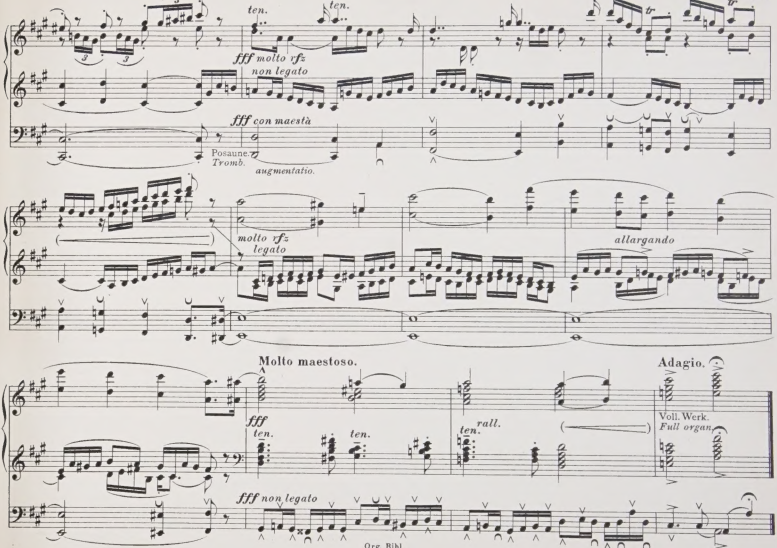

f
cantabile
espress. e legatiss.
l. h.
p
con molto espress. e marc.
M. I. Gambe u. Diaps. Kopp. M. II.
Gt. Gamba & Diaps., coup. to Sw.
p
cresc.


f
l. h.
r. h.
tr
tr
p
f
rfz
p
f
rfz
p


tr
tr
l.h.
r.h.
tr
mf
mf
Vcll. 8'
'Cello 8'
f
espress. e marc.
poco accel. e cresc.
l.h.
3
3
3

Un poco più moto.




3
3
3
ten.
ten.
tr
tr
fff molto rfz
non legato
fff con maestà
Posaune.
Tromb.
augmentatio.
molto rfz
legato
allargando
Molto maestoso.
Adagio.
fff
ten.
ten.
ten.
rall.
Voll. Werk.
Full organ.
fff non legato

HORACE WADHAM NICHOLL.

Symphonische Präludien und Fugen für die Orgel.

OP. 30.

Symphonic Preludes and Fugues for the Organ.

OP. 30.

Jedes Heft 1 M, mit † bezeichnet 2 M, mit †† 3 M.

EINFACHE FUGEN.

No.
1. Präludium und Fuge, A moll. †
2. Präludium (Nocturne) und Fuge, F moll und F dur. †
3. Präludium (Marsch) und Fuge (Trompete), D dur. †
4. Präludium und Fuge, G moll. †
5. Präludium (Fantasie) und freie Fuge, C moll. ††
6. Präludium und Fuge, D moll (beide fünfstimmig). †

DOPPEL-FUGEN.

7. Präludium und chromatische Fuge, H moll, Contrapunkt in der 8va. †
8. Präludium und Fuge (mit Orig.-Choral), C dur, Contrapunkt in der 8va. ††
9. Präludium (Scherzo) und Fuge, E moll, Contrapunkt in der 10me. ††
10. Präludium und Fuge, A dur, Contrapunkt in der 12me. ††
11. Präludium (Pastorale) und Fuge, Es dur, dreifacher Contrapunkt. †
12. Präludium und Fuge, F dur, vierfacher Contrapunkt. ††

SINGLE FUGUES.

No.
1. Prelude and Fugue, A minor. †
2. Prelude (Nocturne) and Fugue, F minor and F major. †
3. Prelude (March) and Fugue (Trumpet), D major. †
4. Prelude and Fugue, G minor. †
5. Prelude (Fantasia) and free Fugue, C minor. ††
6. Prelude and Fugue, D minor (both five voices). †

DOUBLE FUGUES.

7. Prelude and Chromatic Fugue, B minor, Counterpoint in the 8va. †
8. Prelude and Fugue (with Original Choral), C major, Counterpoint in the 8va. ††
9. Prelude (Scherzo) and Fugue, E minor, Counterpoint in the 10th. ††
10. Prelude and Fugue, A major, Counterpoint in the 12th. ††
11. Prelude (Pastorale) and Fugue, E♭ major, Triple Counterpoint. †
12. Prelude and Fugue, F major, Quadruple Counterpoint. ††

Eigenthum der Verleger für alle Länder.

BREITKOPF & HÄRTEL
LEIPZIG · BRÜSSEL · LONDON · NEW YORK.

Eingetragen in das Vereinsarchiv.

22888/899.

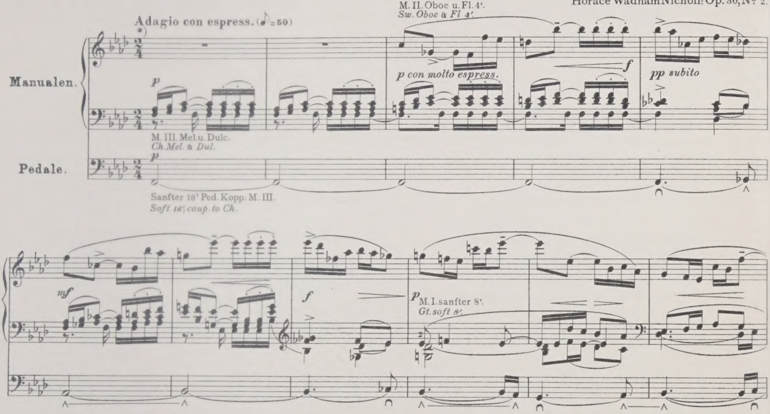
Zweite revidierte Ausgabe.
2nd Edition revised.

Seinem Freunde Herrn Prof. Gustav Schreck in Leipzig gewidmet.

Präludium (Nocturne) und Fuge Nº 2. | Prelude (Nocturne) and Fugue Nº 2.

F moll und F dur. | F minor and F major.

Horace Wadham Nicholl: Op. 30, Nº 2.

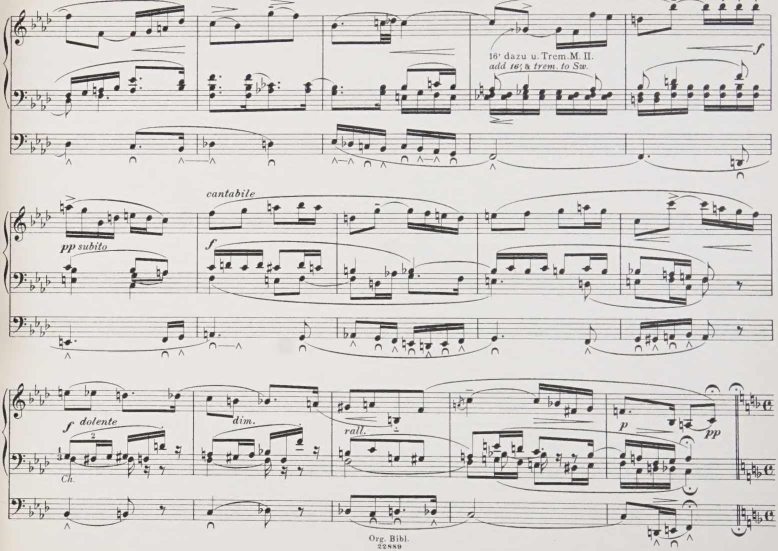


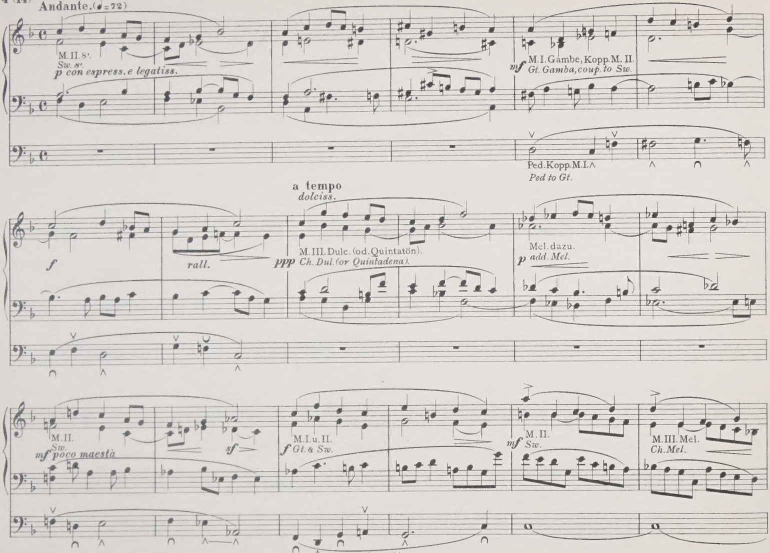
---

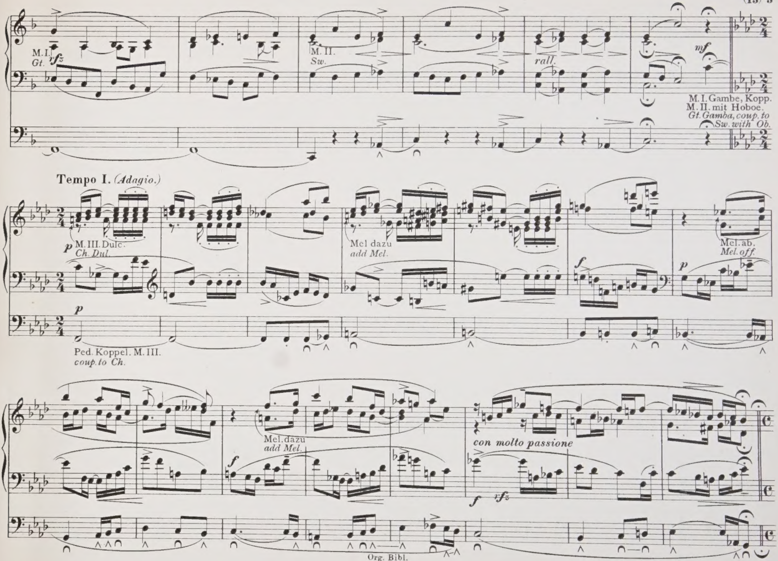
*) Die hier angedeutete Registration wird nur empfohlen und ist nicht bindend. | *) The registration indicated is merely suggestive.

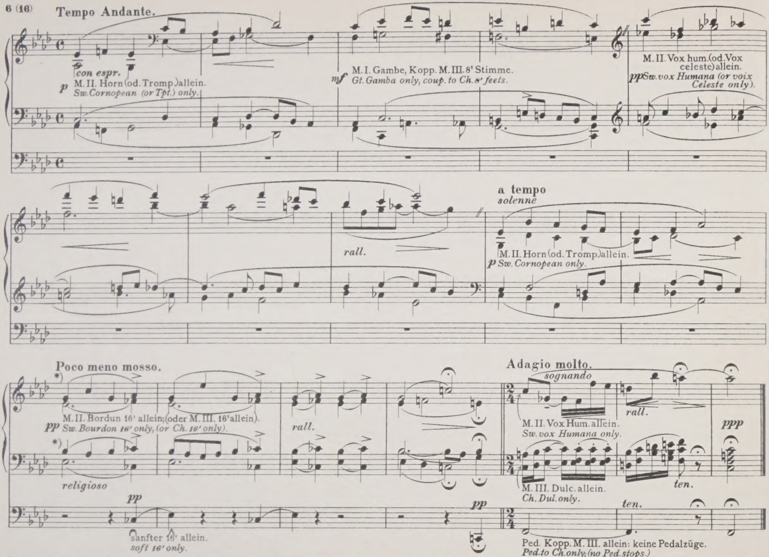
Stich und Druck von Breitkopf & Härtel in Leipzig.

Copyright 1900, by Breitkopf & Härtel.
Aufführungsrecht vorbehalten.


16' dazu u. Trem. M. II.
add 16', & trem. to Sw.
f
pp subito
cantabile
f
f *dolente*
Ch.
dim.
rall.
p
pp


Andante. (♩= 72)
M.II.8'.
Sw. 8'.
p con espress. e legatiss.
mf M.I.Gambe, Kopp.M.II.
Gt. Gamba, coup. to Sw.
Ped.Kopp.M.I.
Ped to Gt.
f
rall.
a tempo
dolciss.
ppp M.III.Dulc.(od.Quintatön).
Ch.Dul.(or Quintadena).
p Mel.dazu.
add. Mel.
mf M.II.
Sw.
poco maestà
sf
f M.I.u.II.
Gt. & Sw.
mf M.II.
Sw.
M.III.Mel.
Ch.Mel.


M.I.
Gt.
fz
M.II.
Sw.
rall.
mf
M.I. Gambe, Kopp.
M.II. mit Hoboe.
Gt. Gamba, coup. to Sw. with Ob.
Tempo I. (Adagio.)
p
M.III. Dulc.
Ch. Dul.
Mel dazu
add Mel.
Mel. ab.
Mel. off.
f
p
p
Ped. Koppel. M.III.
coup. to Ch.
Mel. dazu
add Mel.
f
con molto passione
f
rfz


Tempo Andante.
con espr.
p
M. II. Horn (od. Tromp.) allein.
Sw. Cornopean (or Tpt.) only.
mf
M. I. Gambe, Kopp. M. III. 8' Stimme.
Gt. Gamba only, coup. to Ch. 8' feets.
M. II. Vox hum. (od. Vox celeste) allein.
pp Sw. vox Humana (or voix Celeste only).
rall.
a tempo
solenne
M. II. Horn (od. Tromp.) allein.
p Sw. Cornopean only.
Poco meno mosso.
*)
M. II. Bordun 16' allein; (oder M. III. 16' allein).
pp Sw. Bourdon 16' only, (or Ch. 16' only).
rall.
religioso
pp
sanfter 16' allein.
soft 16' only.
pp
Adagio molto.
sognando
rall.
M. II. Vox Hum. allein.
Sw. vox Humana only.
ppp
M. III. Dulc. allein.
Ch. Dul. only.
ten.
ten.
Ped. Kopp. M. III. allein: keine Pedalzüge.
Ped. to Ch. only; (no Ped. stops.)

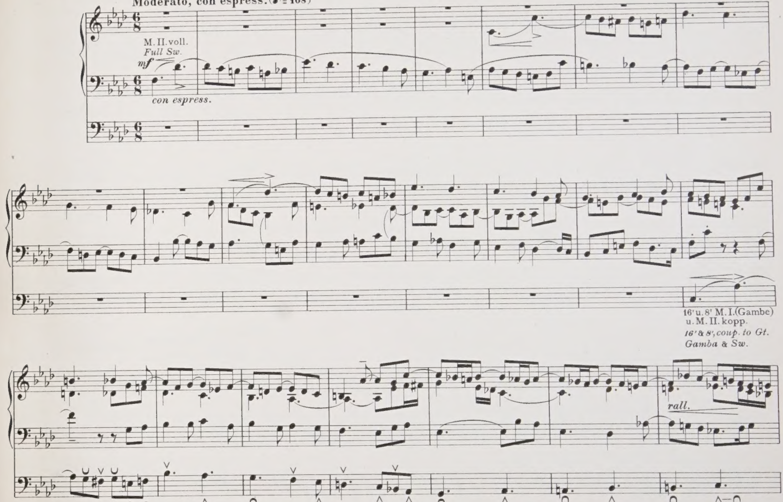
---

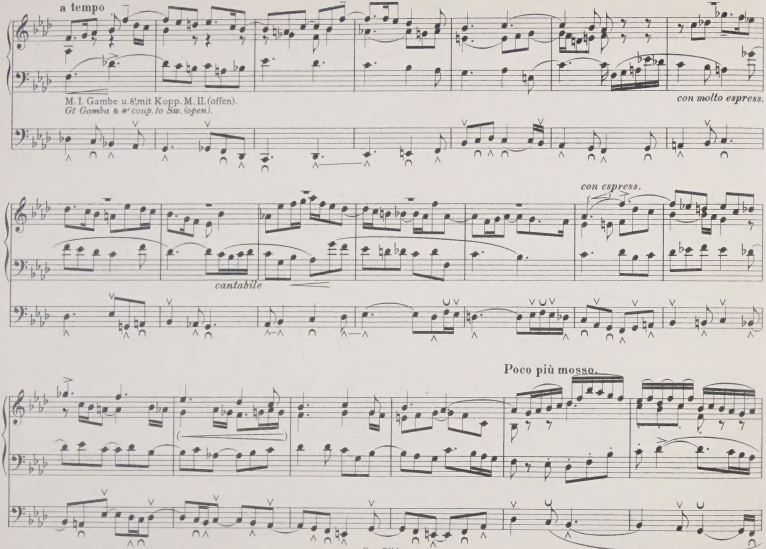
*) Findet der Vortrag auf einem Klavier, oder auf einer Orgel ohne 16' Register statt, so sind diese vier Takte - bis zum 2/4 Tempo - eine Oktave tiefer zu spielen.

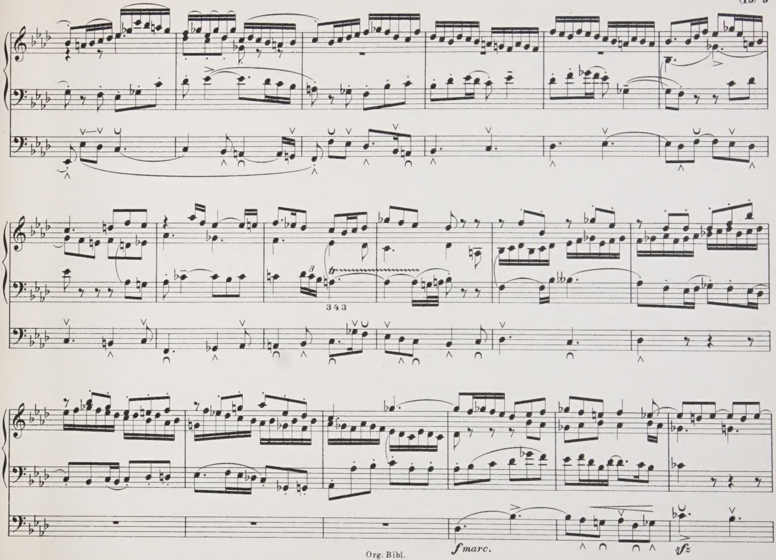
*) When played on the Piano, (or Organ without a 16' stop), these four bars, as far as the 2/4 time, must be played an octave lower.

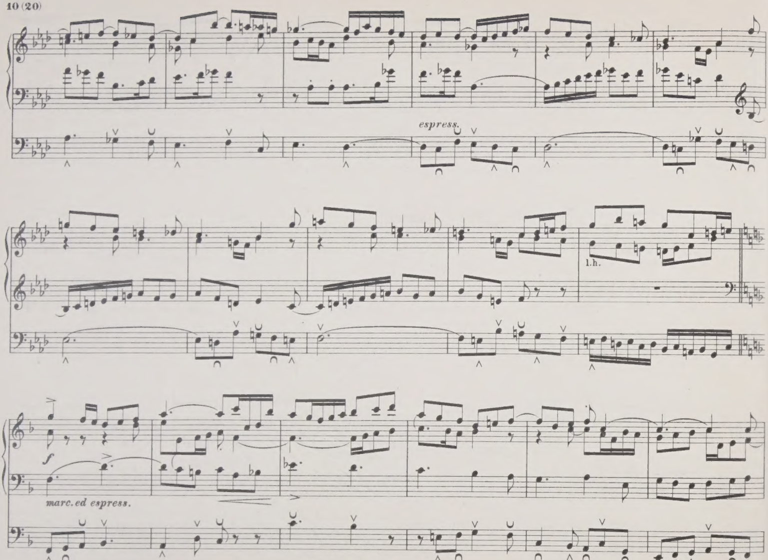
Fuge. | Fugue.

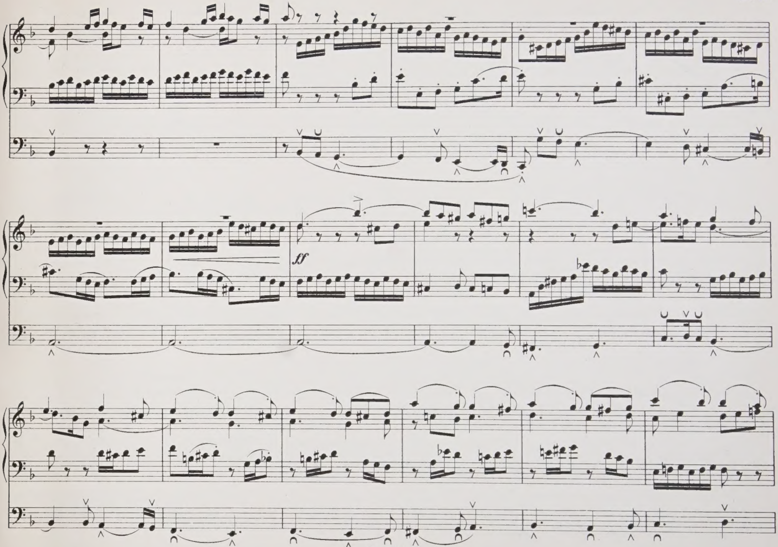
Moderato, con espress. (♪= 108)

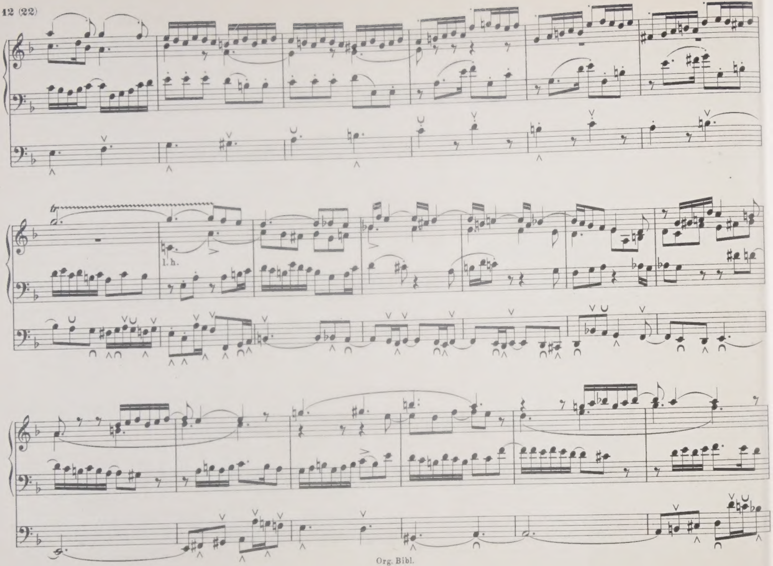

M. II. voll.
Full Sw.
mf
con espress.
16' u. 8' M. I. (Gambe) u. M. II. kopp.
16' & 8', coup. to Gt. Gamba & Sw.
rall.

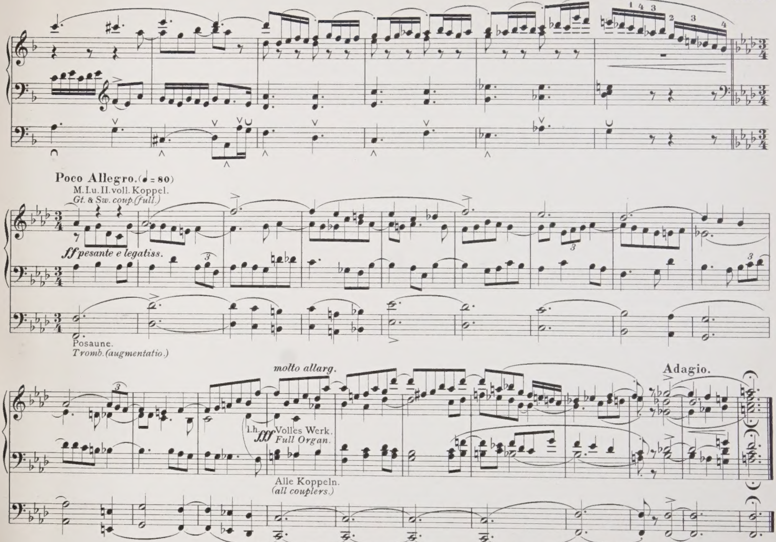

a tempo
M. I. Gambe u. 8'mit Kopp. M. II. (offen).
Gt Gamba & 8' coup. to Sw. (open).
con molto espress.
cantabile
con espress.
Poco più mosso.


3
343
f marc.
sfz


espress.
l.h.
f
marc. ed espress.


ff


l. h.


1 4 3
2 3 4
Poco Allegro. (♩= 80)
M.I.u.II. voll. Koppel.
Gt. & Sw. coup. (full.)
ff pesante e legatiss.
Posaune.
Tromb. (augmentatio.)
molto allarg.
l.h.
fff Volles Werk.
Full Organ.
Alle Koppeln.
(all couplers.)
Adagio.

HORACE WADHAM NICHOLL.

Symphonische Präludien und Fugen für die Orgel.

OP. 30.

Symphonic Preludes and Fugues for the Organ.

OP. 30.

Jedes Heft 1 M, mit † bezeichnet 2 M, mit †† 3 M.

EINFACHE FUGEN.

No.
1. Präludium und Fuge, A moll. †
2. Präludium (Nocturne) und Fuge, F moll und F dur. †
3. Präludium (Marsch) und Fuge (Trompete), D dur. †
4. Präludium und Fuge, G moll. †
5. Präludium (Fantasie) und freie Fuge, C moll. ††
6. Präludium und Fuge, D moll (beide fünfstimmig). †

DOPPEL-FUGEN.

7. Präludium und chromatische Fuge, H moll, Contrapunkt in der 8va. †
8. Präludium und Fuge (mit Orig.-Choral), C dur, Contrapunkt in der 8va. ††
9. Präludium (Scherzo) und Fuge, E moll, Contrapunkt in der 10me. ††
10. Präludium und Fuge, A dur, Contrapunkt in der 12me. ††
11. Präludium (Pastorale) und Fuge, Es dur, dreifacher Contrapunkt. †
12. Präludium und Fuge, F dur, vierfacher Contrapunkt. ††

SINGLE FUGUES.

No.
1. Prelude and Fugue, A minor. †
2. Prelude (Nocturne) and Fugue, F minor and F major. †
3. Prelude (March) and Fugue (Trumpet), D major. †
4. Prelude and Fugue, G minor. †
5. Prelude (Fantasia) and free Fugue, C minor. ††
6. Prelude and Fugue, D minor (both five voices). †

DOUBLE FUGUES.

7. Prelude and Chromatic Fugue, B minor, Counterpoint in the 8va. †
8. Prelude and Fugue (with Original Choral), C major, Counterpoint in the 8va. ††
9. Prelude (Scherzo) and Fugue, E minor, Counterpoint in the 10th. ††
10. Prelude and Fugue, A major, Counterpoint in the 12th. ††
11. Prelude (Pastorale) and Fugue, E♭ major, Triple Counterpoint. †
12. Prelude and Fugue, F major, Quadruple Counterpoint. ††

Eigenthum der Verleger für alle Länder.

BREITKOPF & HÄRTEL

LEIPZIG · BRÜSSEL · LONDON · NEW YORK.

Eingetragen in das Vereinsarchiv.

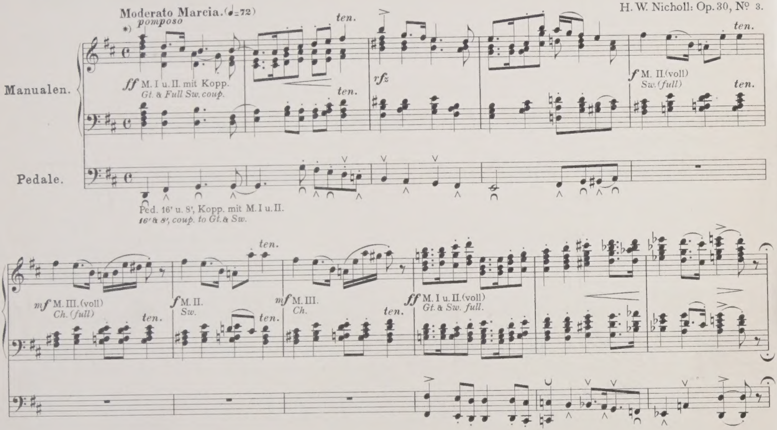
22888/899.

Herrn Bernhard Pfannstiehl in Leipzig gewidmet.

Präludium (Marsch) und Fuge (Trompete) Nº 3.
(D dur.)

Prelude (March) and Fugue (Trumpet) Nº 3.
(D major.)

H. W. Nicholl: Op. 30, Nº 3.



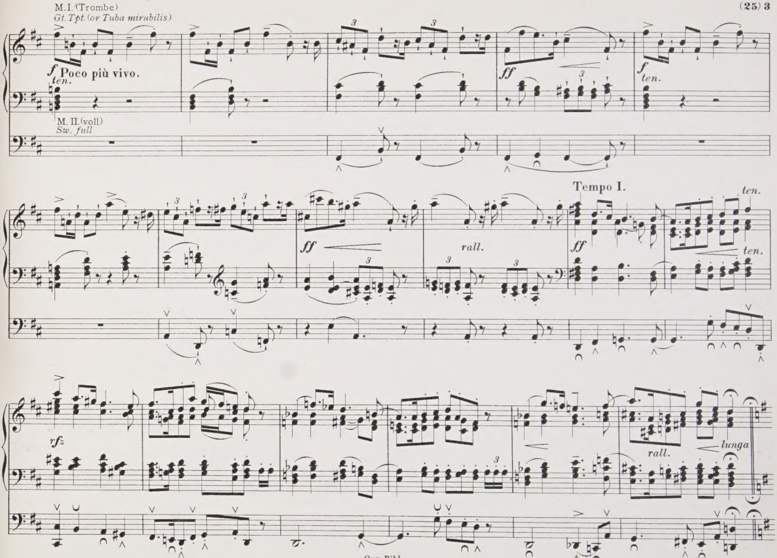
---

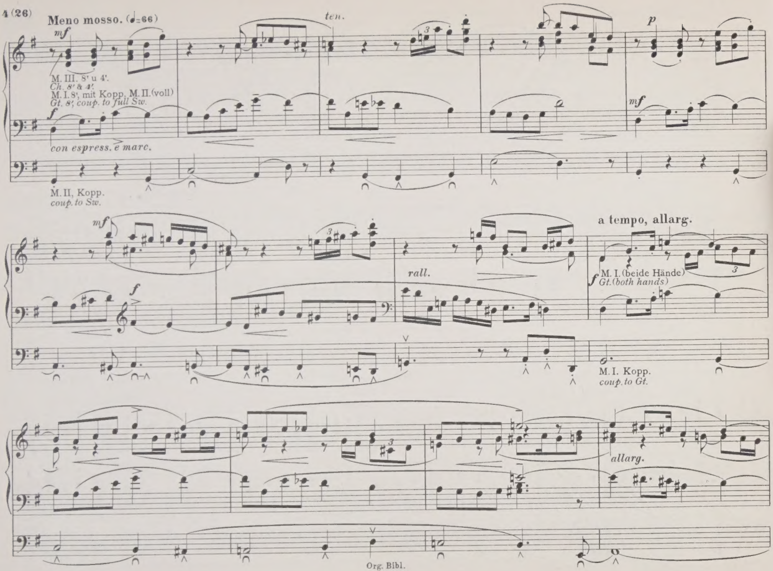
*) Die hier angedeutete Registration wird nur empfohlen und ist nicht bindend.

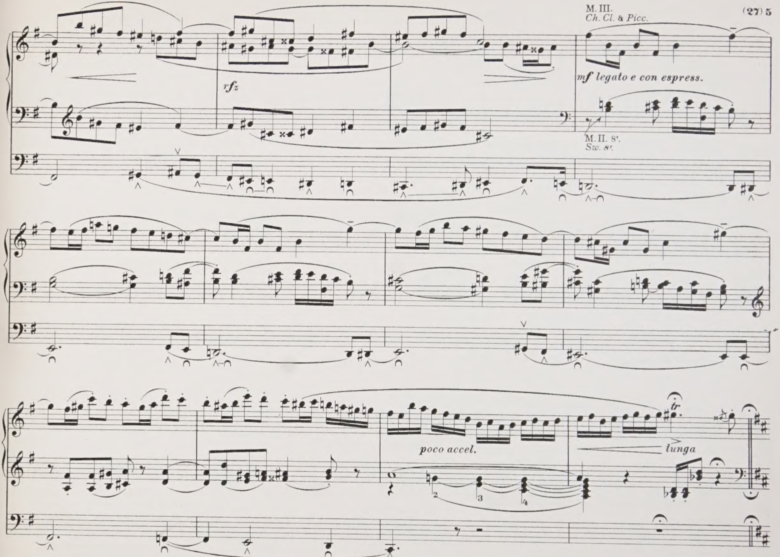
*) The registration indicated is merely suggestive.

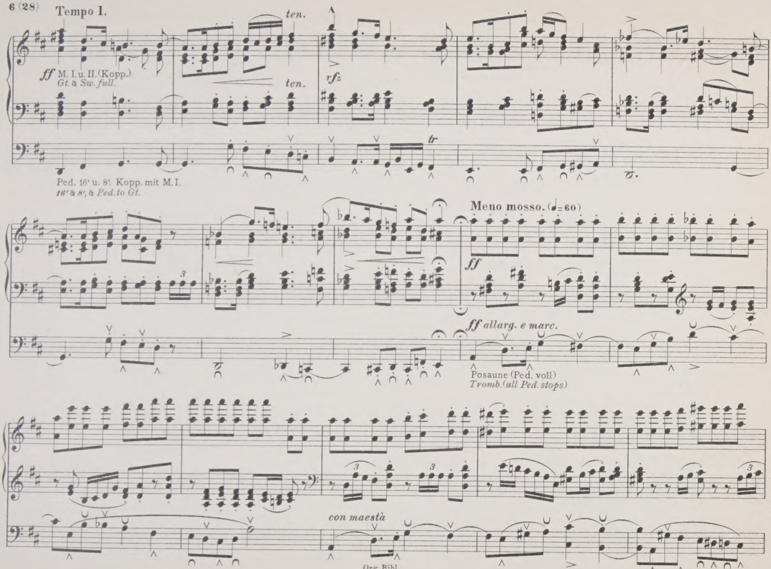
Copyright 1900, by Breitkopf & Härtel
Aufführungsrecht vorbehalten.

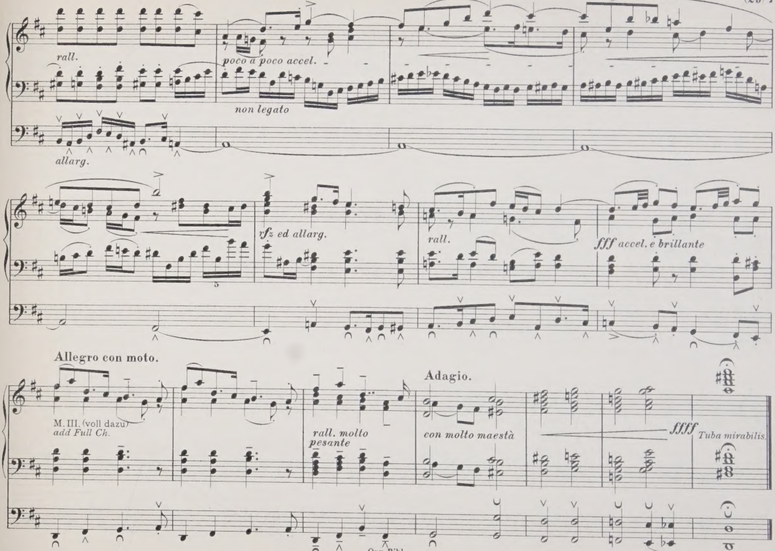
Stich und Druck von Breitkopf & Härtel in Leipzig.


M.I.(Trombe)
Gt. Tpt. (or Tuba mirabilis)
f Poco più vivo.
ten.
M. II.(voll)
Sw. full
3
ff
f
ten.
ff
rall.
Tempo I.
ff
ten.
ten.
rfz
rall.
lunga

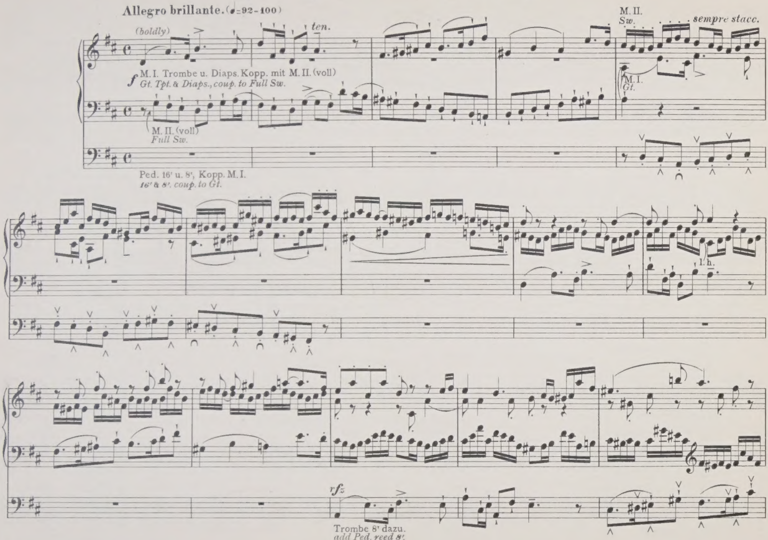

Meno mosso. (♩=66)
mf
ten.
p
M. III. 8' u 4'.
Ch. 8' & 4'.
M. I. 8', mit Kopp. M. II. (voll)
Gt. 8', coup. to full Sw.
f
mf
con espress. e marc.
M. II, Kopp.
coup. to Sw.
mf
f
rall.
a tempo, allarg.
f M. I. (beide Hände)
Gt. (both hands)
M. I. Kopp.
coup. to Gt.
allarg.

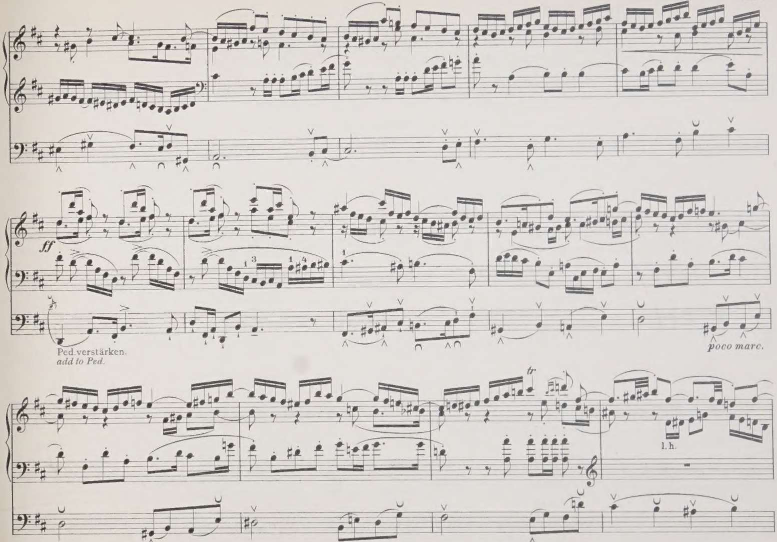

M. III.
Ch. Cl. & Picc.
rfz
mf legato e con espress.
M. II. 8'.
Sw. 8'.
poco accel.
lunga
tr
2
3
4

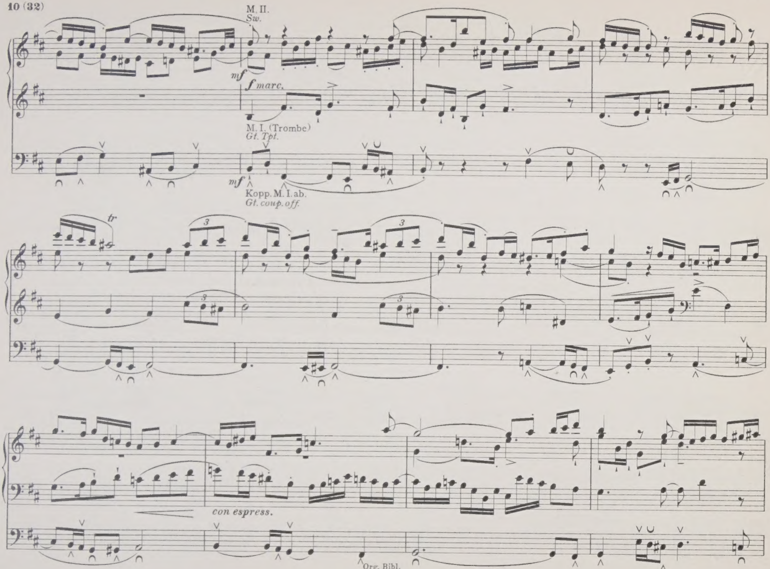

Tempo I.
ten.
ff
M. I. u. II. (Kopp.)
Gt. & Sw. full.
ten.
rfz
tr
Ped. 16' u. 8'. Kopp. mit M. I.
16' & 8', & Ped. to Gt.
3
Meno mosso. (♩= 60)
ff
ff allarg. e marc.
Posaune (Ped. voll)
Tromb. (all Ped. stops)
3
3
con maestà
3

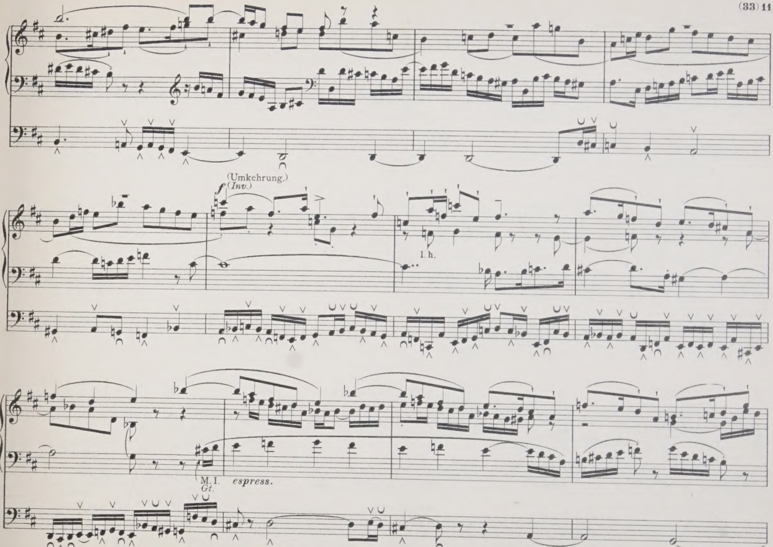

rall.
allarg.
poco a poco accel.
non legato
5
rfz ed allarg.
rall.
fff accel. e brillante
Allegro con moto.
M. III. (voll dazu)
add Full Ch.
rall. molto pesante
Adagio.
con molto maestà
ffff
Tuba mirabilis.

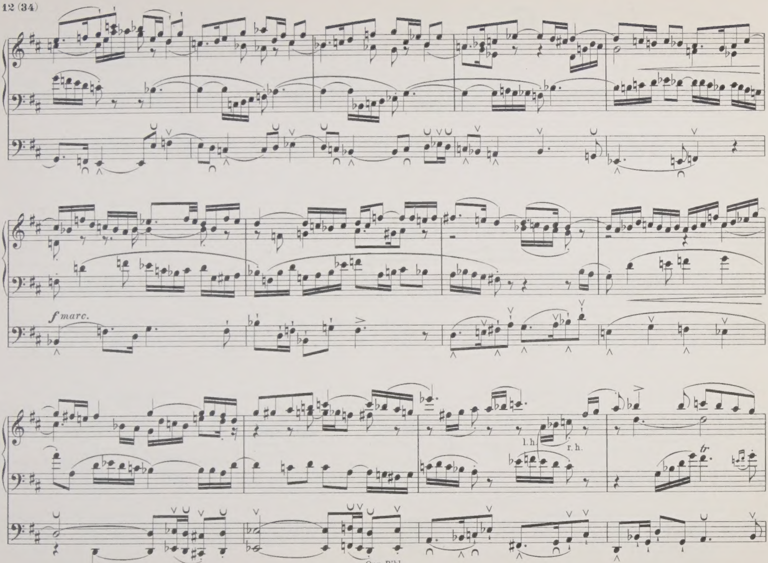
Fuge. (Trompete) | Fugue. (Trumpet)

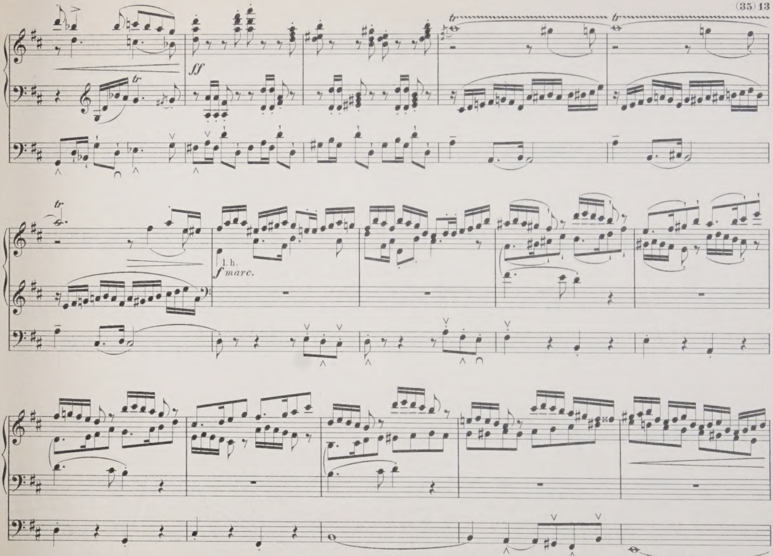

Allegro brillante. (𝅗𝅥=92-100)
(boldly)
ten.
f M. I. Trombe u. Diaps. Kopp. mit M. II. (voll)
Gt. Tpt. & Diaps., coup. to Full Sw.
M. II. (voll)
Full Sw.
Ped. 16' u. 8', Kopp. M. I.
16' & 8', coup. to Gt.
M. II.
Sw.
sempre stacc.
M. I.
Gt.
l. h.
rfz
Trombe 8' dazu.
add Ped. reed 8'.

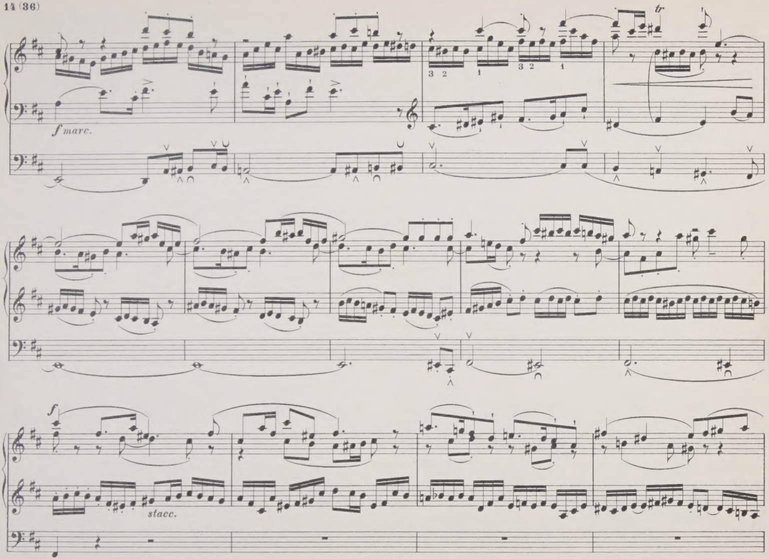

ff
1
3
1
4
1
Ped.verstärken.
add to Ped.
poco marc.
tr
l.h.

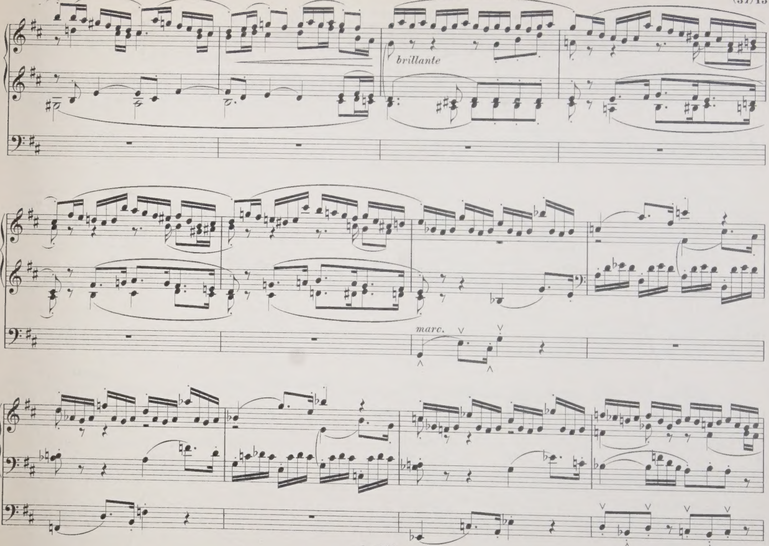

M. II.
Sw.
mf
f marc.
M. I. (Trombe)
Gt. Tpt.
mf
Kopp. M. I. ab.
Gt. coup. off.
tr
3
con espress.

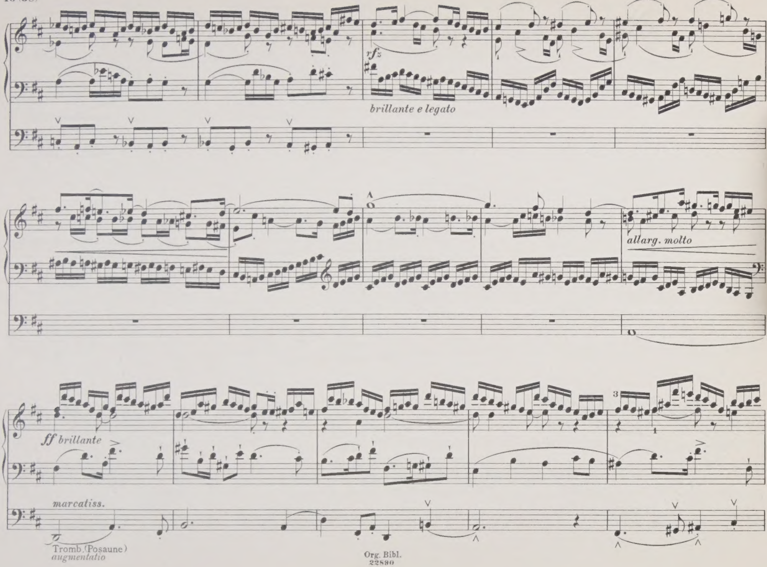

(Umkehrung.)
(Inv.)
f
l. h.
M. I.
Gt.
espress.

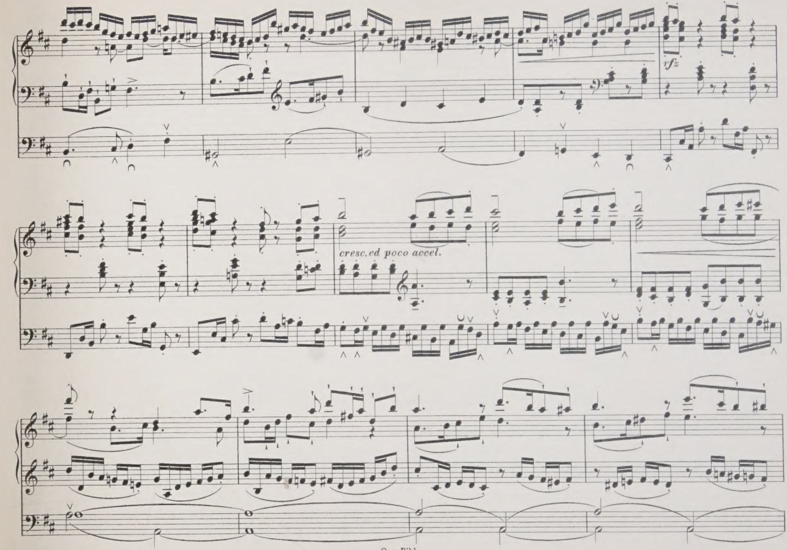

f marc.
l. h.
r. h.
tr

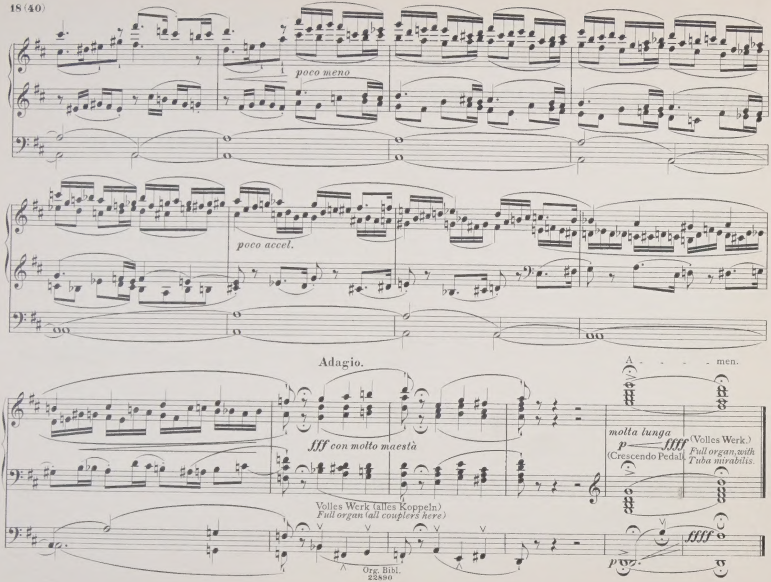

tr
ff
tr
tr
tr
1. h.
f marc.


f marc.
tr
3 2 1 3 2 1
f
stacc.


brillante
marc.


rfz
brillante e legato
allarg. molto
3
1
ff brillante
marcatiss.
Tromb. (Posaune)
augmentatio


rfz
cresc. ed poco accel.


poco meno
poco accel.
Adagio.
fff con molto maestà
Volles Werk (alles Koppeln)
Full organ (all couplers here)
A - - - - - men.
molta lunga
p ffff
(Crescendo Pedal)
(Volles Werk.)
Full organ, with Tuba mirabilis.
p
ffff

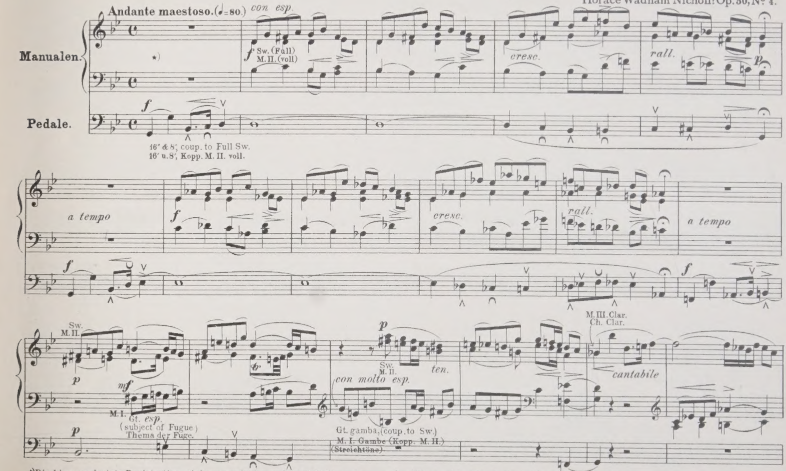
Zweite revidierte Ausgabe.
2nd Edition revised.

Monsieur Alexandre Guilmant in Paris gewidmet.

Präludium und Fuge No. 4. | Prelude and Fugue No. 4.

(G moll.) (G minor.)

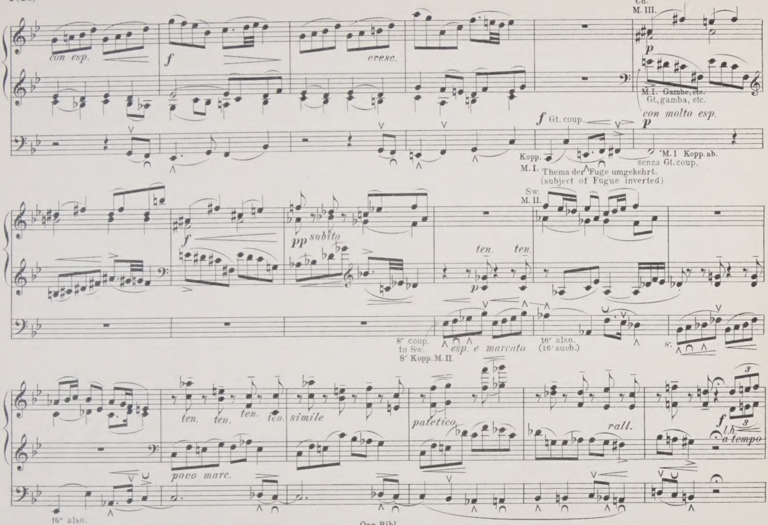
Horace Wadham Nicholl: Op. 30, No. 4.

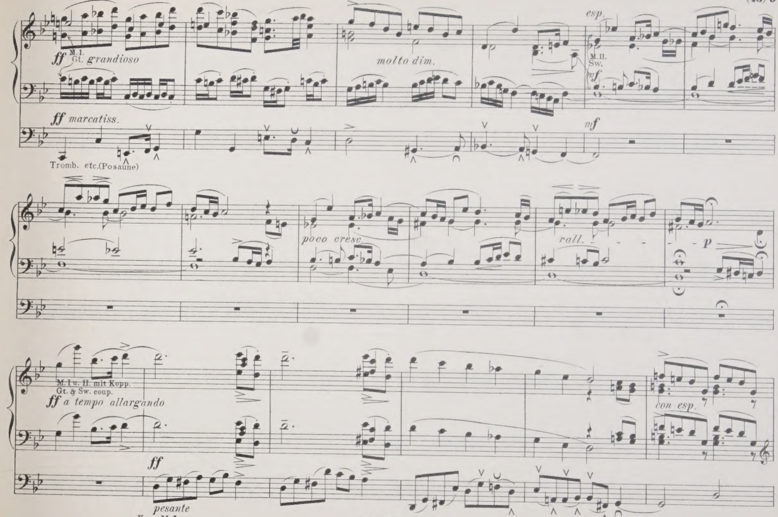


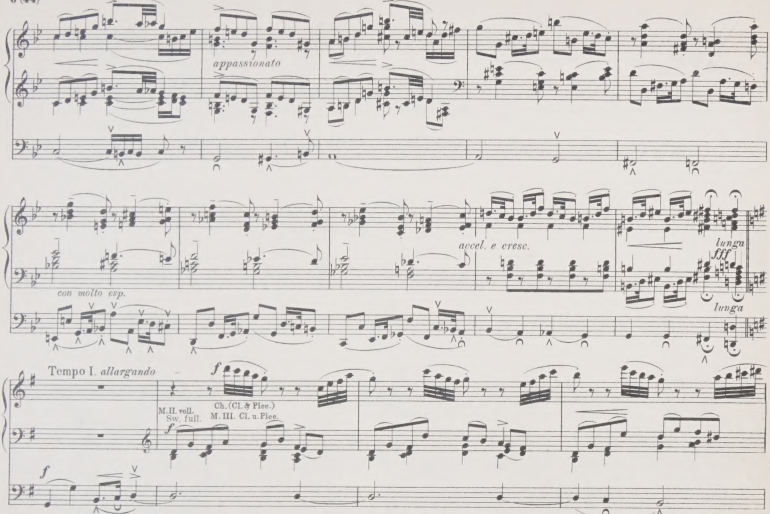
*) Die hier angedeutete Registration wird nur empfohlen und ist nicht bindend. | *) The registration indicated is merely suggestive.

Druck von Breitkopf & Härtel in Leipzig.

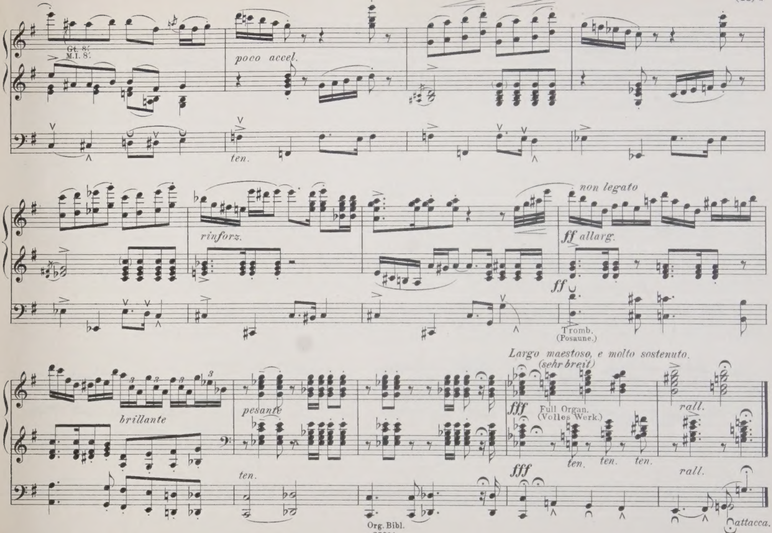
Copyright 1900, by Breitkopf & Härtel.
Aufführungsrecht vorbehalten.


con esp.
f
cresc.
Ch.
M. III.
p
M.I. Gambe, etc.
Gt, gamba, etc.
con molto esp.
f Gt. coup.
p
Kopp.
M. I.
Thema der Fuge umgekehrt.
(subject of Fugue inverted)
M.I Kopp. ab.
senza Gt. coup.
f
pp subito
Sw.
M. II.
ten.
ten.
p
8' coup.
to Sw.
8' Kopp. M. II.
esp. e marcato
16' also.
(16' auch.)
8.
ten.
ten.
ten.
ten.
simile
patetico
rall.
f
l.h.
3
3
a tempo
poco marc.
16' also.


ff
M.I.
Gt. grandioso
ff marcatiss.
Tromb. etc.(Posaune)
molto dim.
esp.
M.II.
Sw.
mf
mf
poco cresc.
rall.
p
M.I u. II. mit Kopp.
Gt. & Sw. coup.
ff a tempo allargando
ff
pesante
Kopp. M. I.
Ped. to Gt.
con esp.



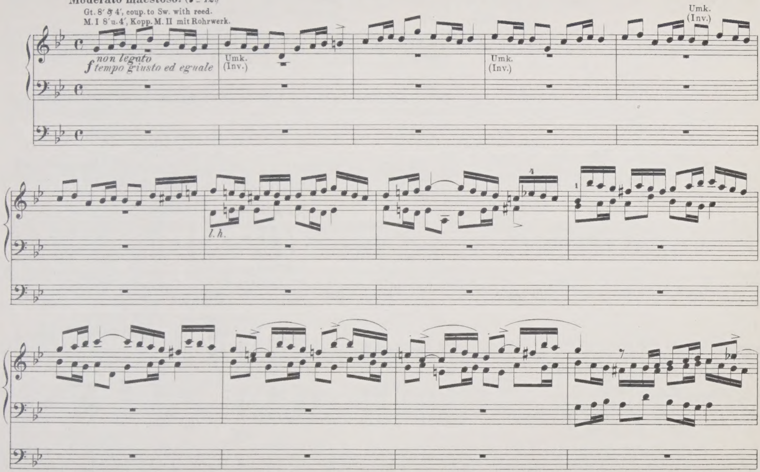
16′ & 8′, coup. to Gt. with 16′.
16′ u. 8′, Kopp. M. I mit 16′.

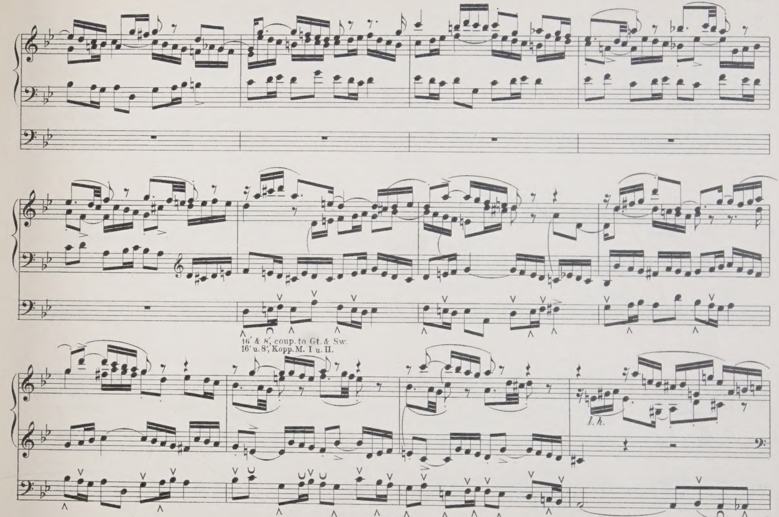

Gt. 8'.
M.I. 8'.
poco accel.
ten.
rinforz.
non legato
ff allarg.
ff
Tromb.
(Posaune.)
brillante
pesante
ten.
Largo maestoso, e molto sostenuto.
(sehr breit)
fff
Full Organ.
(Volles Werk.)
ten.
ten.
ten.
rall.
fff
rall.
attacca.

Fuge. | Fugue.

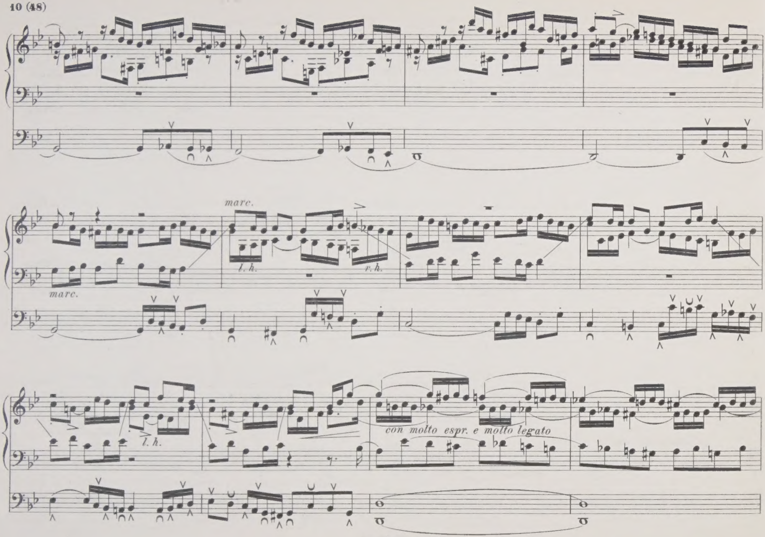
Moderato maestoso. (♩= 72.)

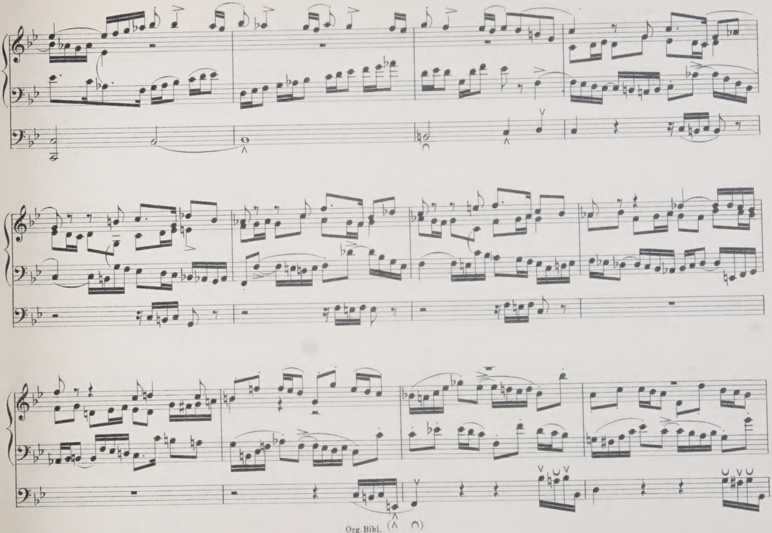
Gt. 8′ & 4′, coup. to Sw. with reed.
M. I 8′ u. 4′, Kopp. M. II mit Rohrwerk.

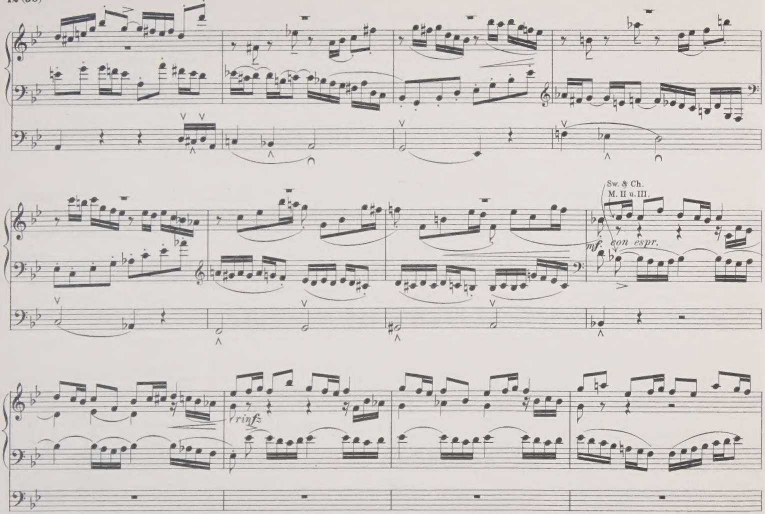


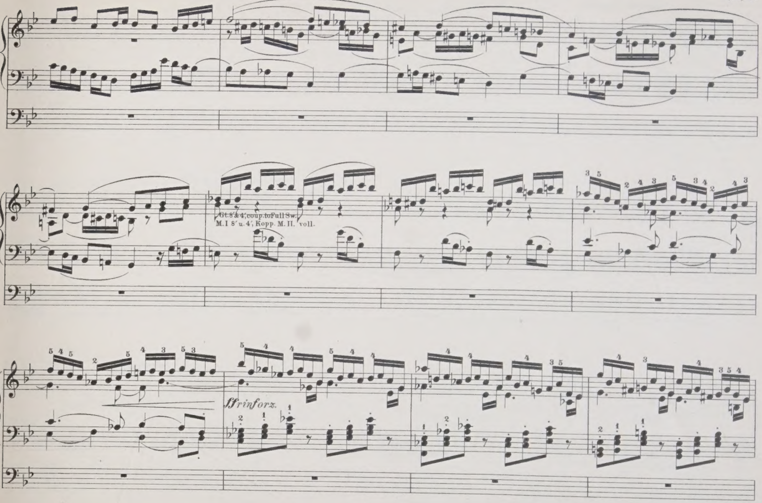


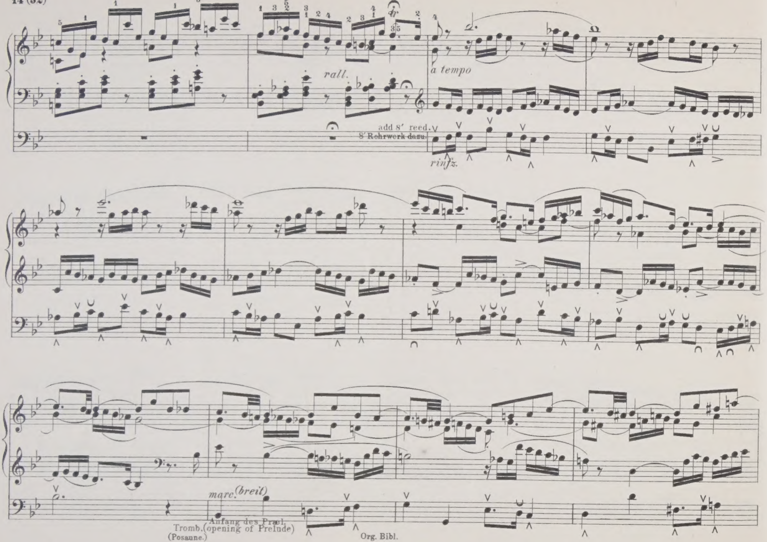
16′ & 8′, coup. to Gt. & Sw.
16′ u. 8′, Kopp. M. I u. II.

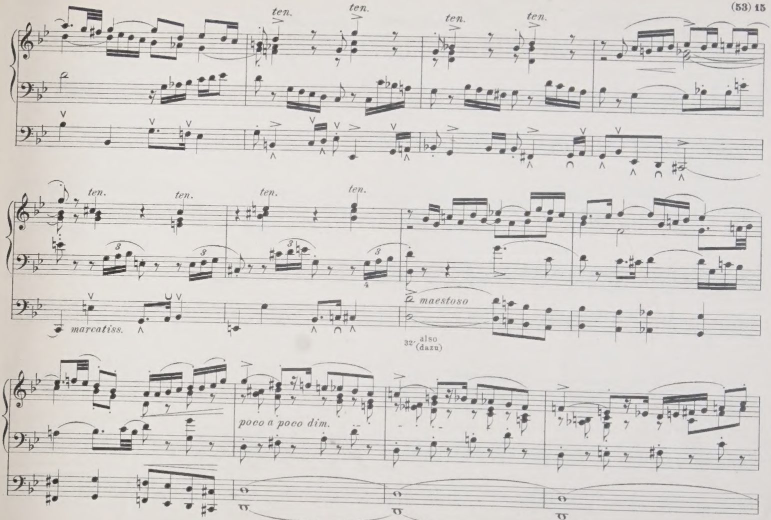

marc.
marc.
l. h.
r. h.
l. h.
con molto espr. e molto legato

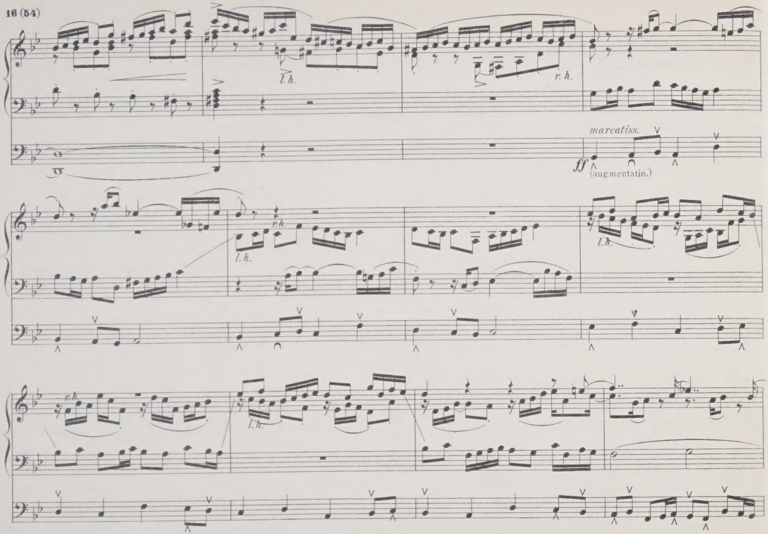


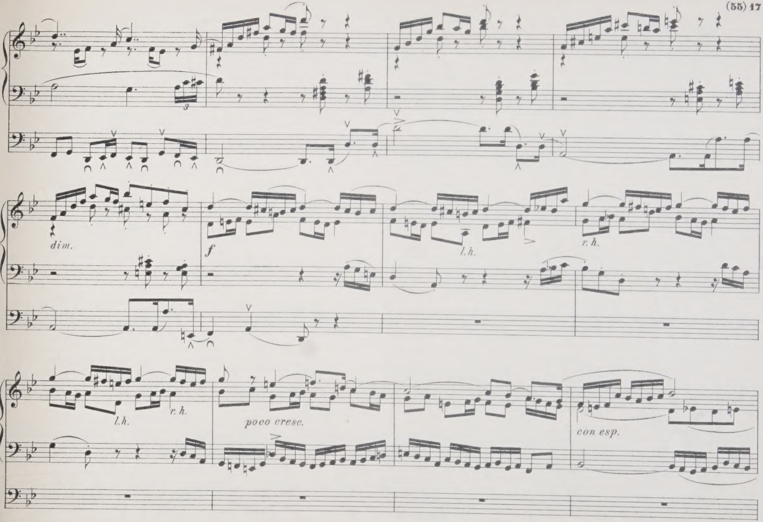

Sw. & Ch.
M. II u. III.
mf. con espr.
rinfz

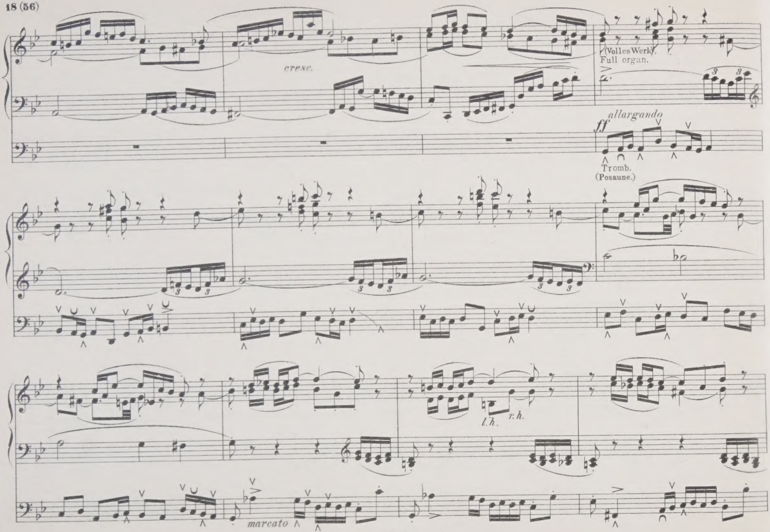

Gt. 8' & 4', coup. to Full Sw.
M. I 8' u. 4', Kopp. M. II. voll.
sfforzando
Sfrinforz.

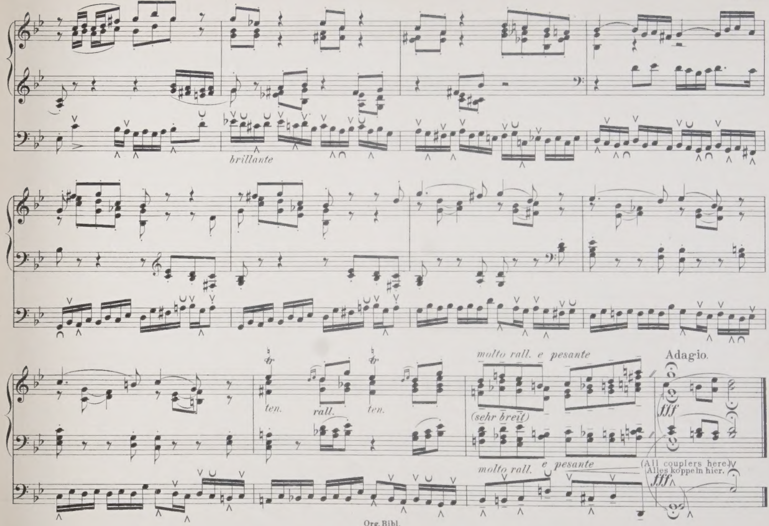

rall.
a tempo
add 8′ reed.
8′ Rohrwerk dazu.
rinfz.
marc. (breit)
Tromb. (Posaune.)
Anfang des Präl.
(opening of Prelude)


ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
marcatiss.
maestoso
32′ also
(dazu)
poco a poco dim.


l. h.
r. h.
marcatiss.
ff
(augmentatio.)
r.h.
l. h.
l. h.
r. h.
l. h.


dim.
f
l.h.
r.h.
l.h.
r.h.
poco cresc.
con esp.


cresc.
(Volles Werk).
Full organ.
allargando
ff
Tromb.
(Posaune.)
l.h.
r.h.
marcato


brillante
ten.
rall.
ten.
molto rall. e pesante
(sehr breit)
Adagio.
fff
molto rall. e pesante
(All couplers here.)
Alles koppeln hier.
fff

HORACE WADHAM NICHOLL.

Symphonische Präludien und Fugen
für die Orgel.
OP. 30.

Symphonic Preludes and Fugues
for the Organ.
OP. 30.

Jedes Heft 1 M, mit † bezeichnet 2 M, mit †† 3 M.

EINFACHE FUGEN.

No.
1. Präludium und Fuge, A moll. †
2. Präludium (Nocturne) und Fuge, F moll und F dur. †
3. Präludium (Marsch) und Fuge (Trompete), D dur. †
4. Präludium und Fuge, G moll. †
5. Präludium (Fantasie) und freie Fuge, C moll. ††
6. Präludium und Fuge, D moll (beide fünfstimmig). †

DOPPEL-FUGEN.

7. Präludium und chromatische Fuge, H moll, Contrapunkt in der 8^{va}. †
8. Präludium und Fuge (mit Orig.-Choral), C dur, Contrapunkt in der 8^{va}. ††
9. Präludium (Scherzo) und Fuge, E moll, Contrapunkt in der 10^{me}. ††
10. Präludium und Fuge, A dur, Contrapunkt in der 12^{me}. ††
11. Präludium (Pastorale) und Fuge, Es dur, dreifacher Contrapunkt. †
12. Präludium und Fuge, F dur, vierfacher Contrapunkt. ††

SINGLE FUGUES.

No.
1. Prelude and Fugue, A minor. †
2. Prelude (Nocturne) and Fugue, F minor and F major. †
3. Prelude (March) and Fugue (Trumpet), D major. †
4. Prelude and Fugue, G minor. †
5. Prelude (Fantasia) and free Fugue, C minor. ††
6. Prelude and Fugue, D minor (both five voices). †

DOUBLE FUGUES.

7. Prelude and Chromatic Fugue, B minor, Counterpoint in the 8^{va}. †
8. Prelude and Fugue (with Original Choral), C major, Counterpoint in the 8^{va}. ††
9. Prelude (Scherzo) and Fugue, E minor, Counterpoint in the 10^{th}. ††
10. Prelude and Fugue, A major, Counterpoint in the 12^{th}. ††
11. Prelude (Pastorale) and Fugue, E$^{\flat}$ major, Triple Counterpoint. †
12. Prelude and Fugue, F major, Quadruple Counterpoint. ††

Eigenthum der Verleger für alle Länder.

BREITKOPF & HÄRTEL
LEIPZIG · BRÜSSEL · LONDON · NEW YORK.

Eingetragen in das Vereinsarchiv.

22888/899.

Herrn Paul Homeyer in Leipzig gewidmet.

Zweite revidierte Ausgabe.
2nd Edition revised.

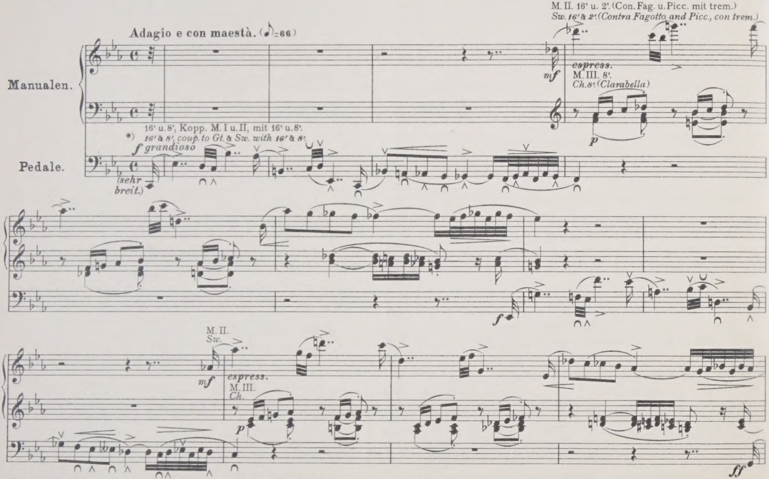
Präludium (Fantasie) und freie Fuge Nº 5.

C moll.

Prelude (Fantasia) and free Fugue Nº 5.

C minor.

Horace Wadham Nicholl: Op. 30, Nº 5.


M. II. 16' u. 2'. (Con. Fag. u. Picc. mit trem.)
Sw. 16' & 2'. (Contra Fagotto and Picc., con trem.)
Adagio e con maestà. (♪=66)
Manualen.
Pedale.
*) 16' u. 8', Kopp. M. I u. II, mit 16' u. 8'.
16' & 8', coup. to Gt. & Sw. with 16' & 8'.
f grandioso
(sehr breit.)
mf
espress.
M. III. 8'.
Ch. 8'. (Clarabella)
p
f
M. II.
Sw.
mf
espress.
M. III.
Ch.
p
ff

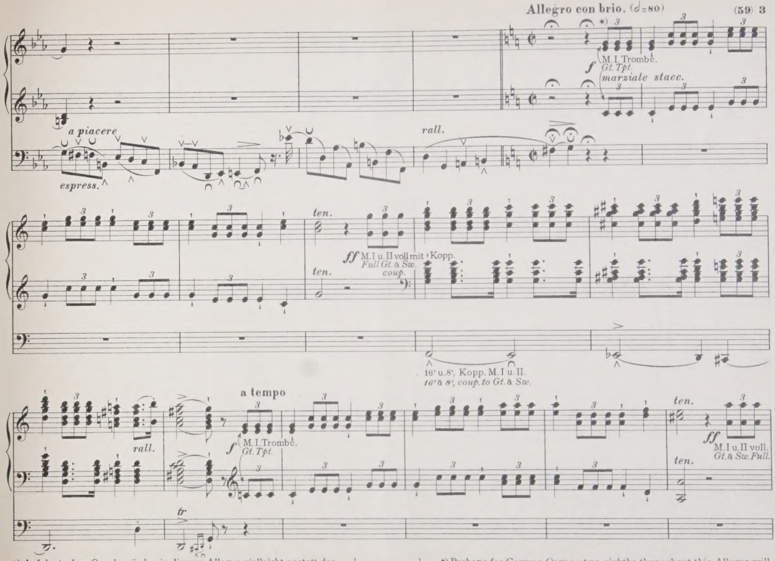
---

*) Die hier angedeutete Registration wird nur empfohlen und ist nicht bindend.

*) The registration indicated is merely suggestive.

Stich und Druck von Breitkopf & Härtel in Leipzig.

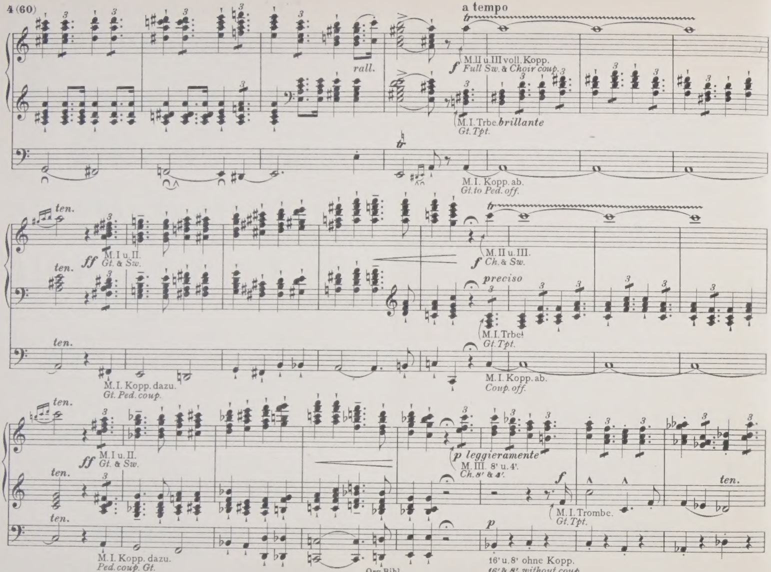
Copyright 1900, by Breitkopf & Härtel.
Aufführungsrecht vorbehalten.

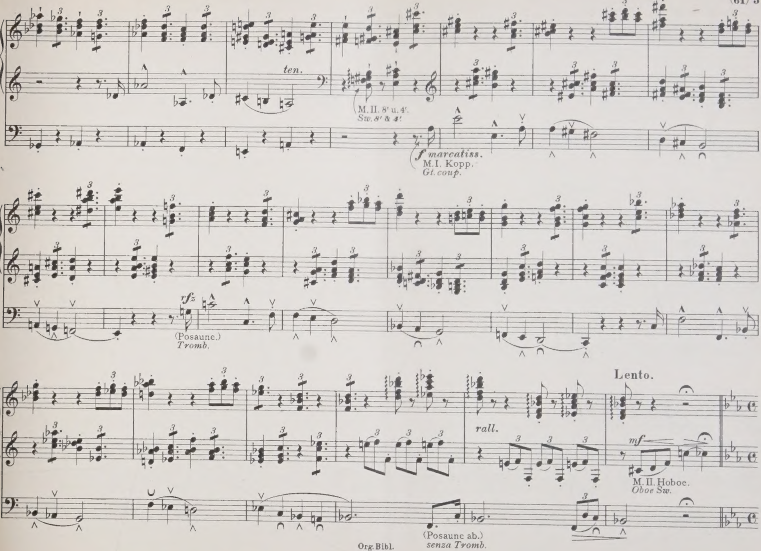


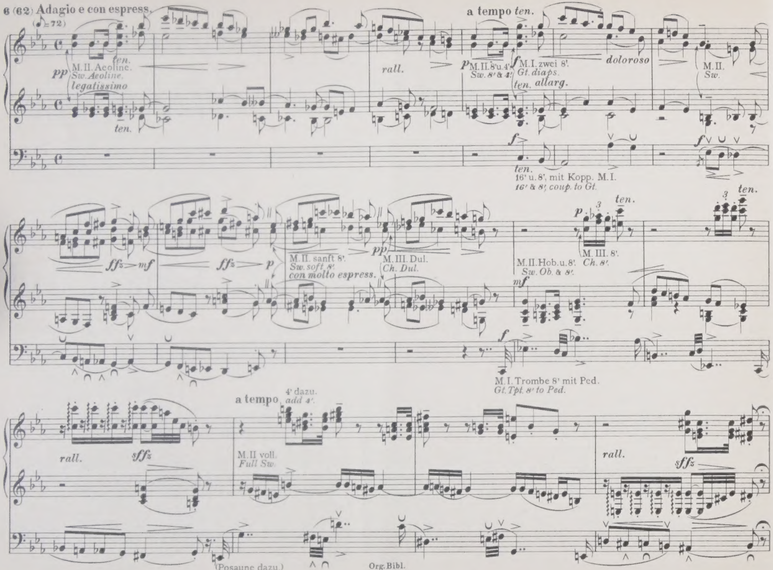
---

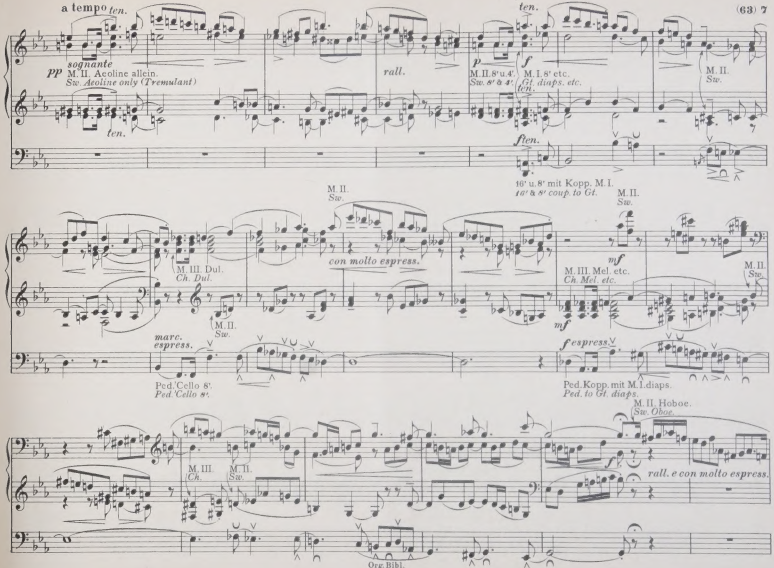
*) Auf deutschen Orgeln würden in diesem Allegro vielleicht anstatt der Triolen besser zwei Achtel zu spielen sein.

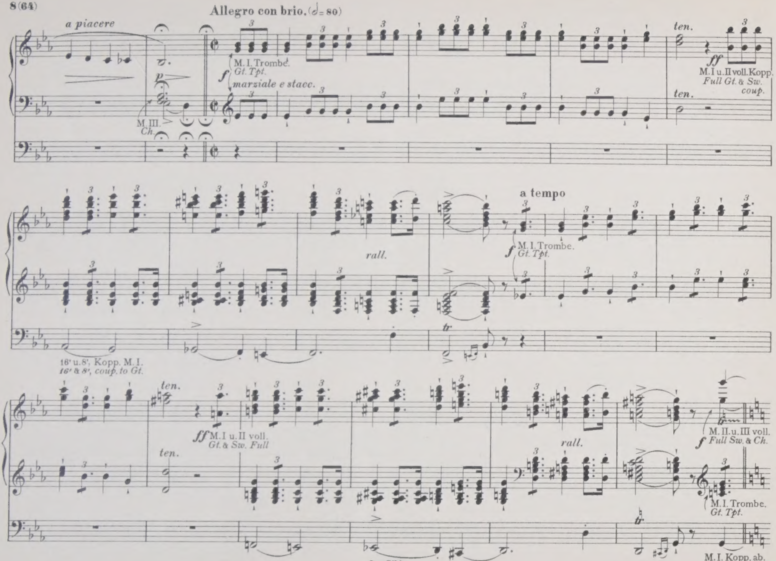
*) Perhaps for German Organs two eighths throughout this Allegro will be "more playable" than the triplet.

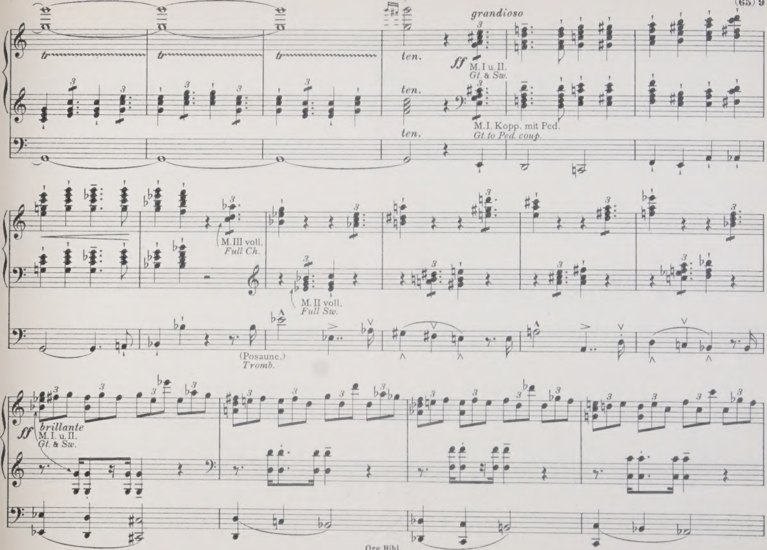

a tempo
tr
rall.
f
M.II u.III voll.Kopp.
Full Sw. & Choir coup.
M.I.Trbe. brillante
Gt.Tpt.
M.I.Kopp.ab.
Gt.to Ped.off.
ten.
ten.
ten.
ff
M.I u.II.
Gt. & Sw.
f
M.II u.III.
Ch. & Sw.
preciso
M.I.Trbe.
Gt.Tpt.
M.I.Kopp.dazu.
Gt.Ped.coup.
M.I.Kopp.ab.
Coup.off.
ten.
ten.
ten.
ff
M.I u.II.
Gt. & Sw.
p leggieramente
M.III. 8' u.4'.
Ch.8' & 4'.
f
M.I.Trombe.
Gt.Tpt.
ten.
p
M.I.Kopp.dazu.
Ped.coup.Gt.
16' u.8' ohne Kopp.
16' & 8', without coup.

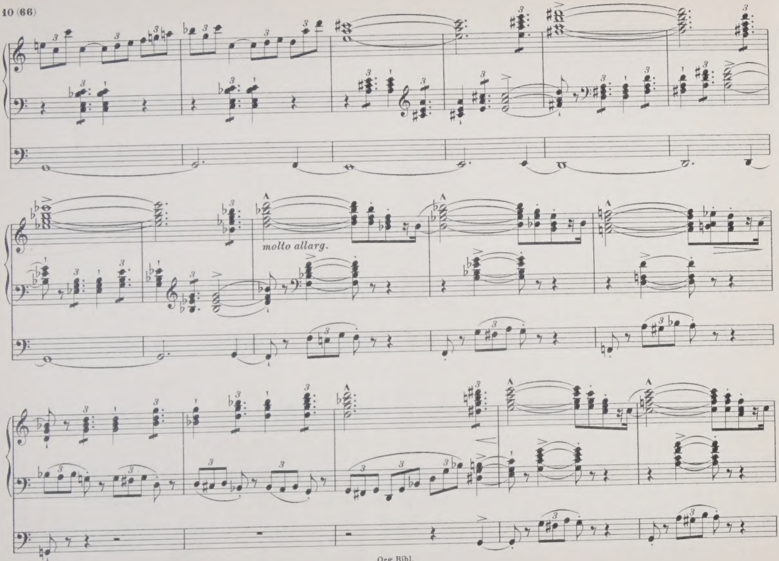

ten.
M. II. 8' u. 4'.
Sw. 8' & 4'.
f marcatiss.
M.I. Kopp.
Gt. coup.
rfz
(Posaune.)
Tromb.
Lento.
rall.
mf
M. II. Hoboe.
Oboe Sw.
(Posaune ab.)
senza Tromb.

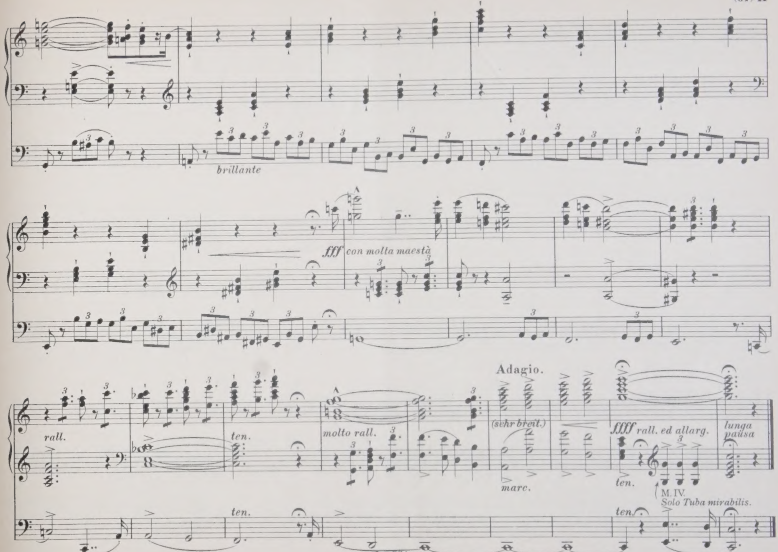

Adagio e con espress.
(♪=72)
pp
M.II. Aeoline.
Sw. Aeoline.
legatissimo
ten.
ten.
rall.
a tempo ten.
p M.II. 8' u. 4'.
Sw. 8' & 4'.
f M.I. zwei 8'.
Gt. diaps.
ten. allarg.
doloroso
M.II.
Sw.
f
ten.
16' u. 8', mit Kopp. M.I.
16' & 8', coup. to Gt.
f
ffz mf
ffz p
M.II. sanft 8'.
Sw. soft. 8'.
con molto espress.
pp
M.III. Dul.
Ch. Dul.
p
ten.
M.III. 8'.
Ch. 8'.
M.II. Hob. u. 8'.
Sw. Ob. & 8'.
mf
ten.
f
M.I. Trombe 8' mit Ped.
Gt. Tpt. 8' to Ped.
rall.
sffz
a tempo
4' dazu.
add 4'.
M.II voll.
Full Sw.
(Posaune dazu.)
add Tromb.
rall.
sffz


a tempo
ten.
sognante
pp M. II. Aeoline allein.
Sw. Aeoline only (Tremulant)
ten.
rall.
ten.
p
M.II. 8' u. 4'.
Sw. 8' & 4'.
f
M. I. 8' etc.
Gt. diaps. etc.
ten.
f ten.
16' u. 8' mit Kopp. M. I.
16' & 8' coup. to Gt.
M. II.
Sw.
M. II.
Sw.
M. III. Dul.
Ch. Dul.
M. II.
Sw.
con molto espress.
marc. espress.
Ped. Cello 8'.
Ped. Cello 8'.
M. II.
Sw.
mf
M. III. Mel. etc.
Ch. Mel. etc.
mf
M. II.
Sw.
f espress.
Ped. Kopp. mit M. I. diaps.
Ped. to Gt. diaps.
M. III
Ch.
M. II.
Sw.
M. II. Hoboe.
Sw. Oboe.
f
rall. e con molto espress.


a piacere
Allegro con brio. (𝅗𝅥 = 80)
p
M. III.
Ch.
f
M. I. Trombe.
Gt. Tpt.
marziale e stacc.
3
ten.
ff
M. I u. II voll. Kopp.
Full Gt. & Sw. coup.
16' u. 8', Kopp. M. I.
16' & 8', coup. to Gt.
rall.
tr
a tempo
f M. I. Trombe.
Gt. Tpt.
ff M. I u. II voll.
Gt. & Sw. Full
M. II. u. III voll.
f Full Sw. & Ch.
M. I. Trombe.
Gt. Tpt.
M. I. Kopp. ab.
Gt. to Ped. off.

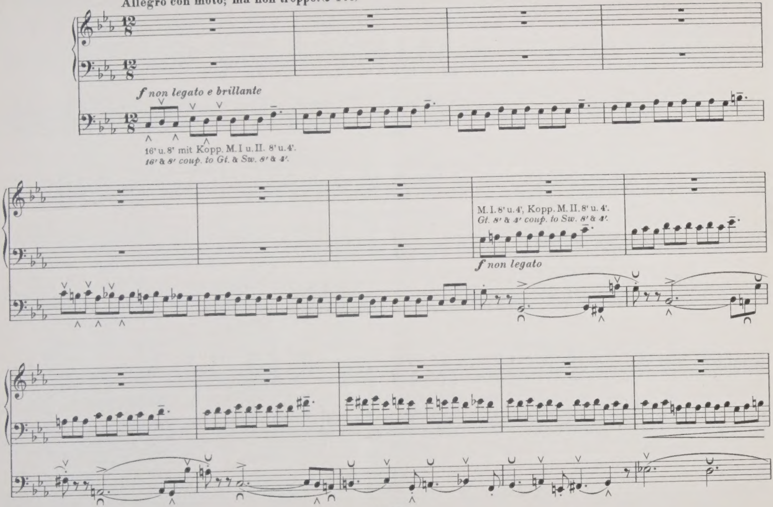

tr
tr
tr
ten.
ten.
ten.
grandioso
ff
M.I u. II.
Gt. & Sw.
M.I. Kopp. mit Ped.
Gt. to Ped. coup.
M.III voll.
Full Ch.
M.II voll.
Full Sw.
(Posaune.)
Tromb.
ff
brillante
M.I. u. II.
Gt. & Sw.

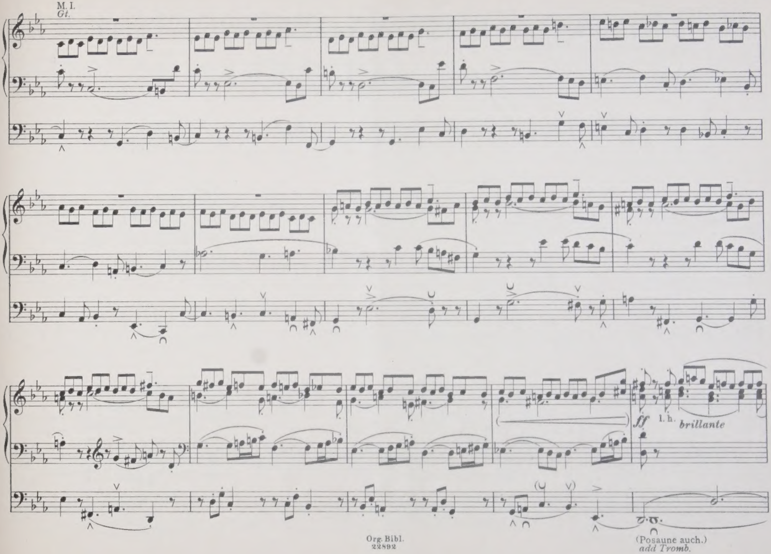

molto allarg.

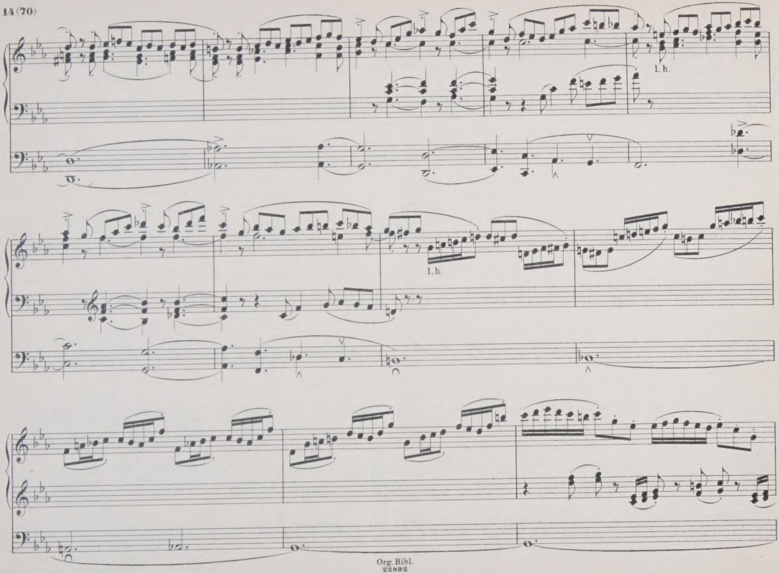

brillante
fff con molta maestà
rall.
ten.
molto rall.
Adagio.
(sehr breit.)
marc.
ffff rall. ed allarg.
ten.
M. IV.
Solo Tuba mirabilis.
lunga pausa

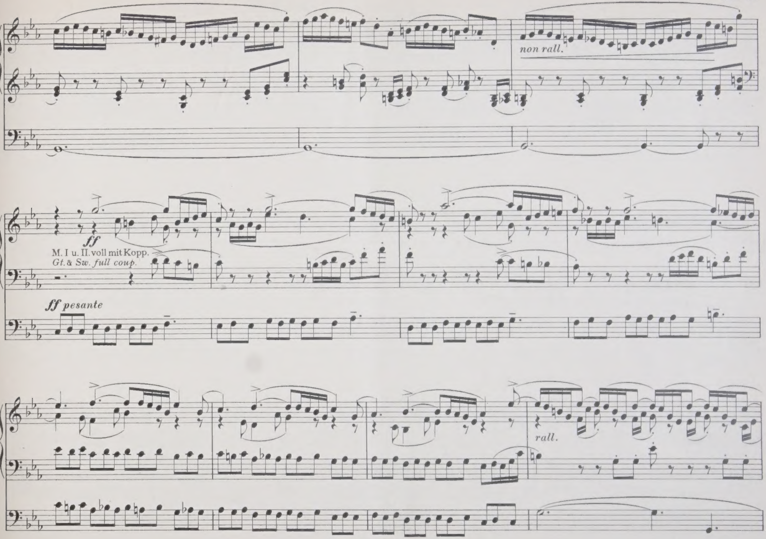
Freie Fuge. | Free Fugue.

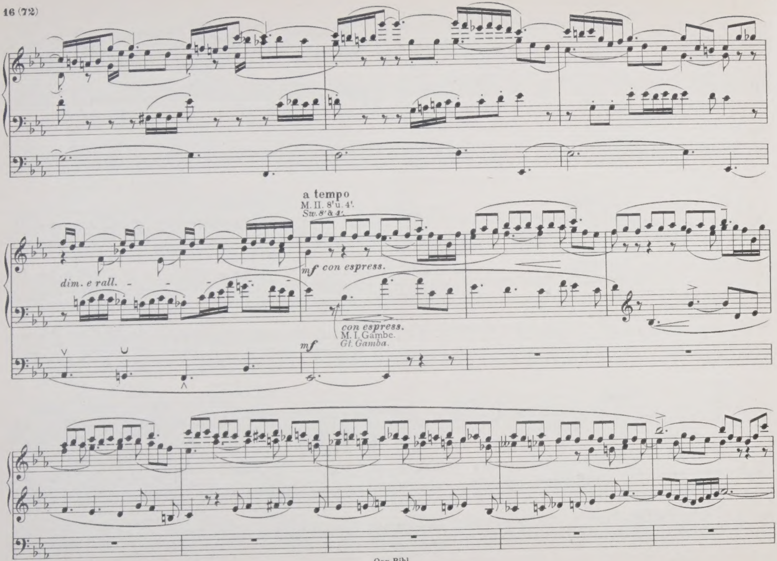
Allegro con moto; ma non troppo. (♩. = 76)

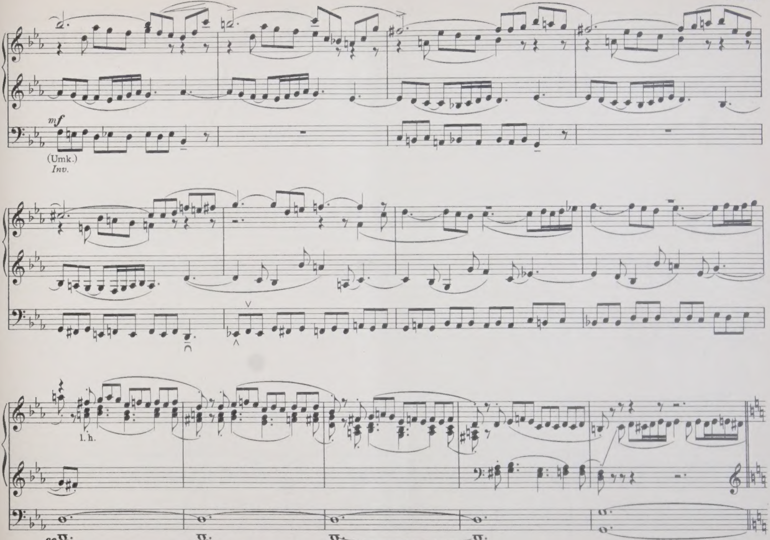

f non legato e brillante
16' u. 8' mit Kopp. M. I u. II. 8' u. 4'.
16' & 8' coup. to Gt. & Sw. 8' & 4'.
M. I. 8' u. 4', Kopp. M. II. 8' u. 4'.
Gt. 8' & 4' coup. to Sw. 8' & 4'.
f non legato

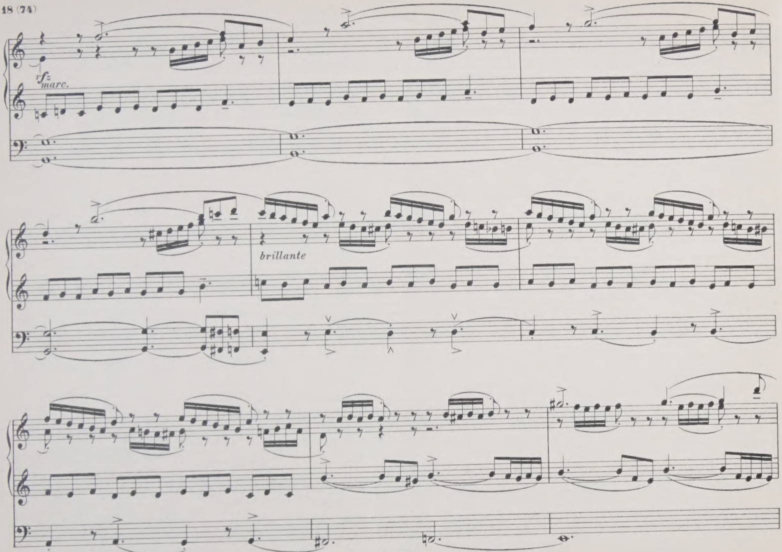

M. I.
Gt.
ff
l. h.
brillante
(Posaune auch.)
add Tromb.

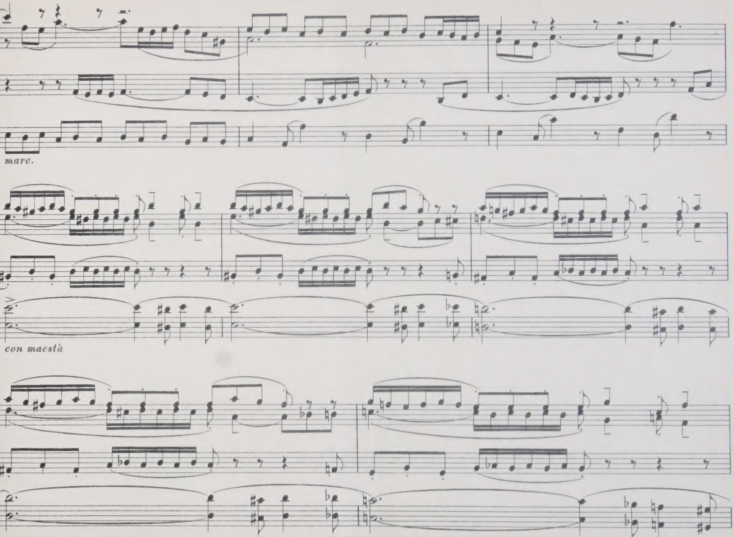

l. h.
l. h.

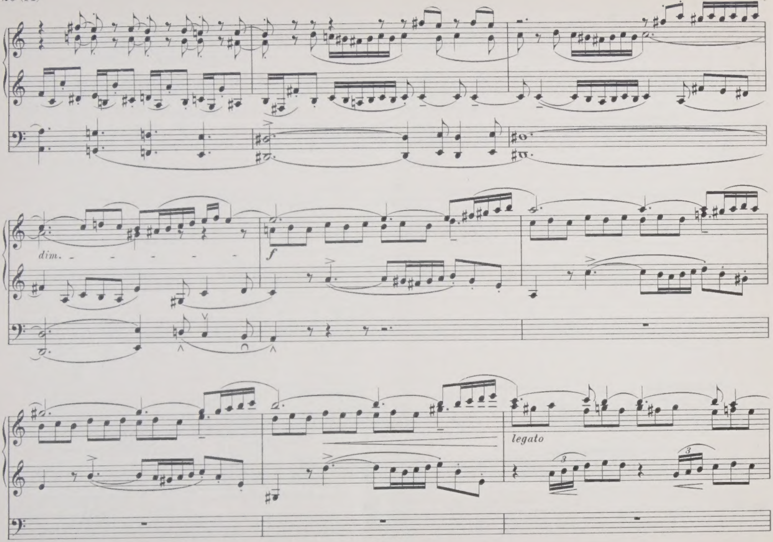

non rall.
ff
M. I u. II. voll mit Kopp.
Gt. & Sw. full coup.
ff pesante
rall.

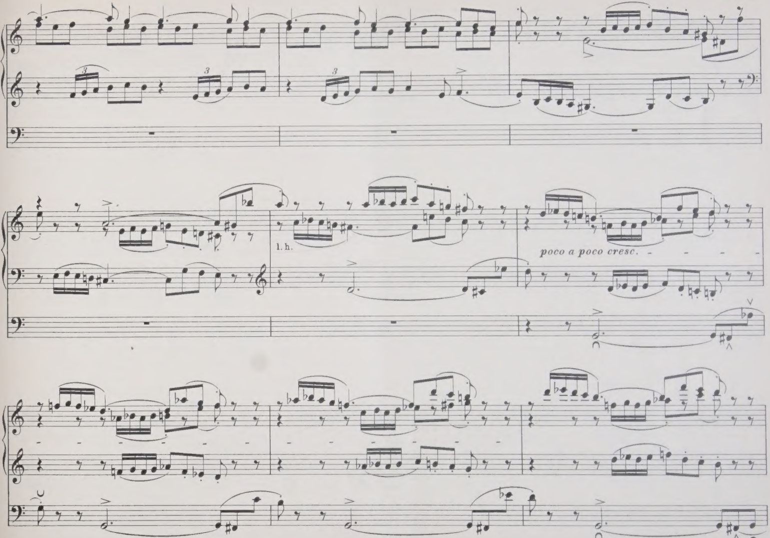

dim. e rall.
a tempo
M. II. 8' u. 4'.
Sw. 8' & 4'.
mf con espress.
con espress.
M. I. Gambe.
Gt. Gamba.
mf

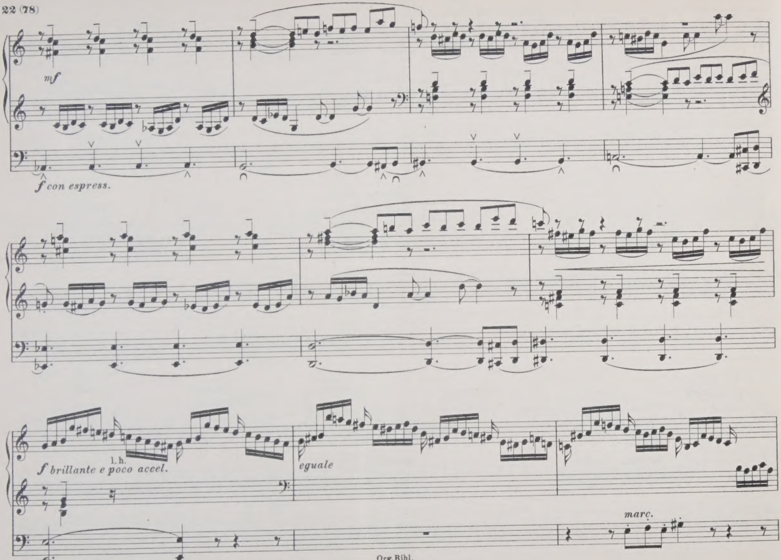

mf
(Umk.)
Inv.
l. h.
ff

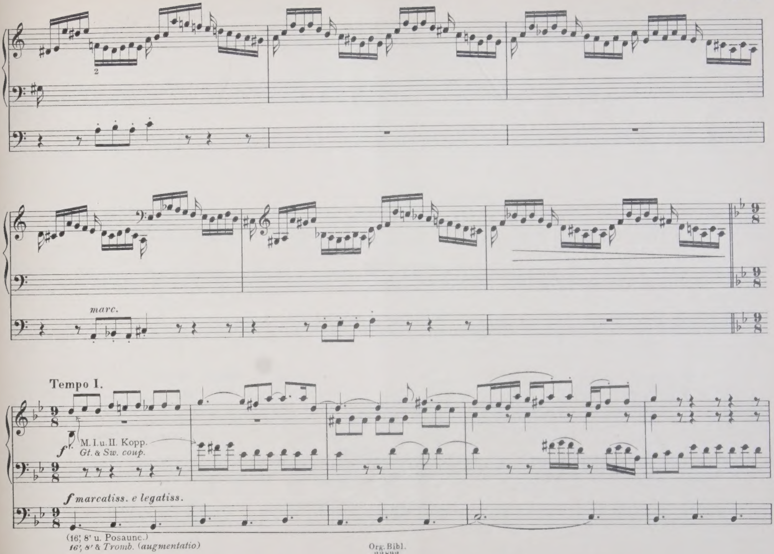

rfz
marc.
brillante

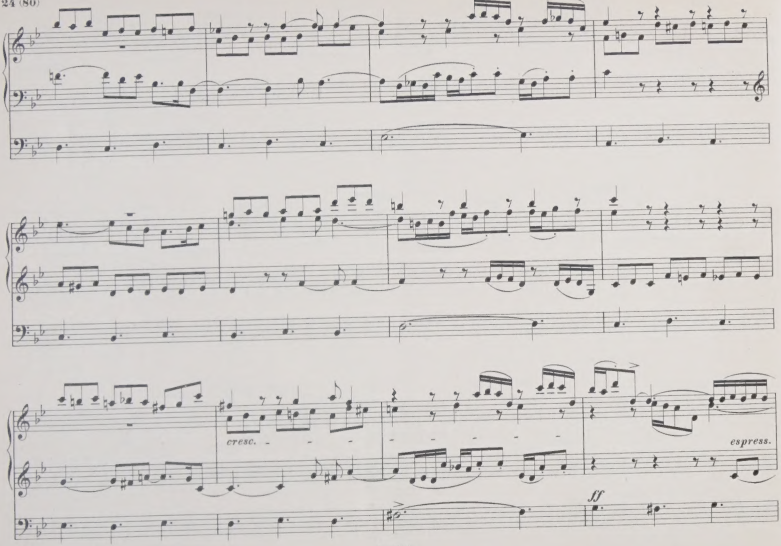

marc.
con maestà

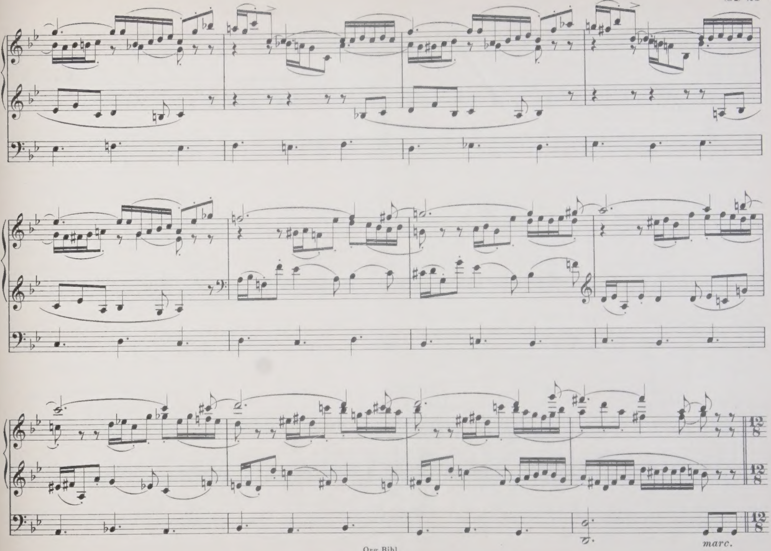

dim.
f
legato
3
3

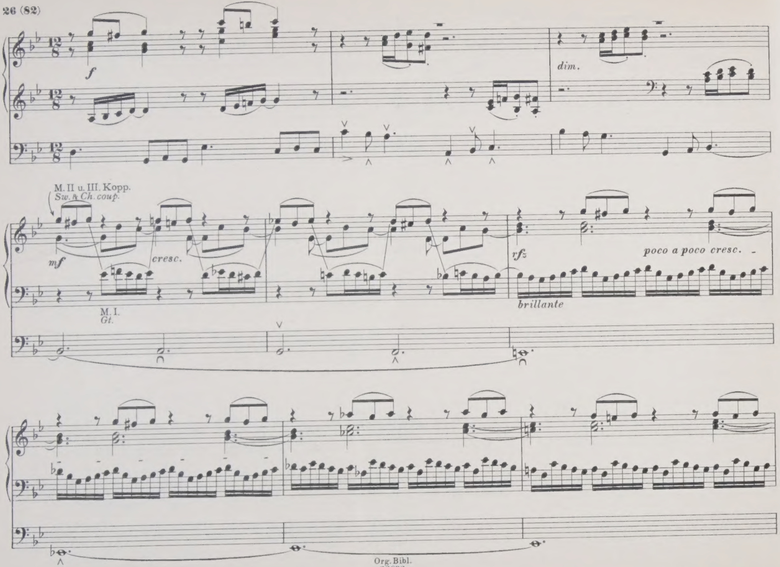

l. h.
poco a poco cresc.

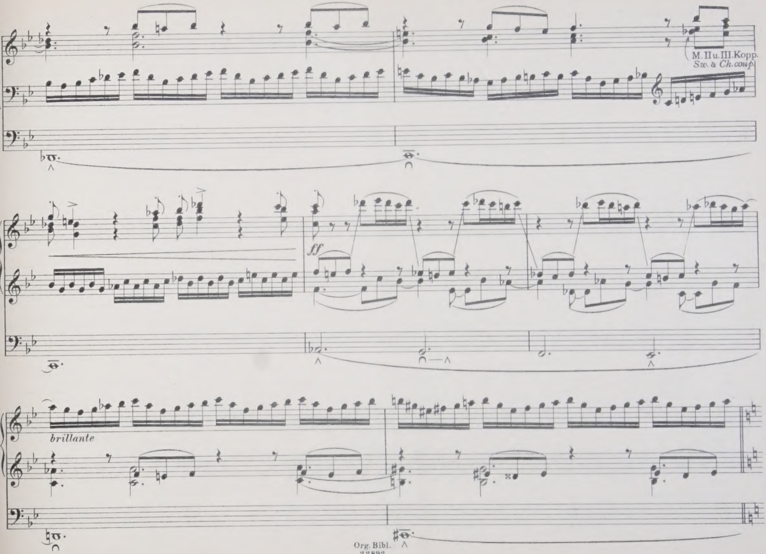

mf
f con espress.
f brillante e poco accel.
l. h.
eguale
marc.

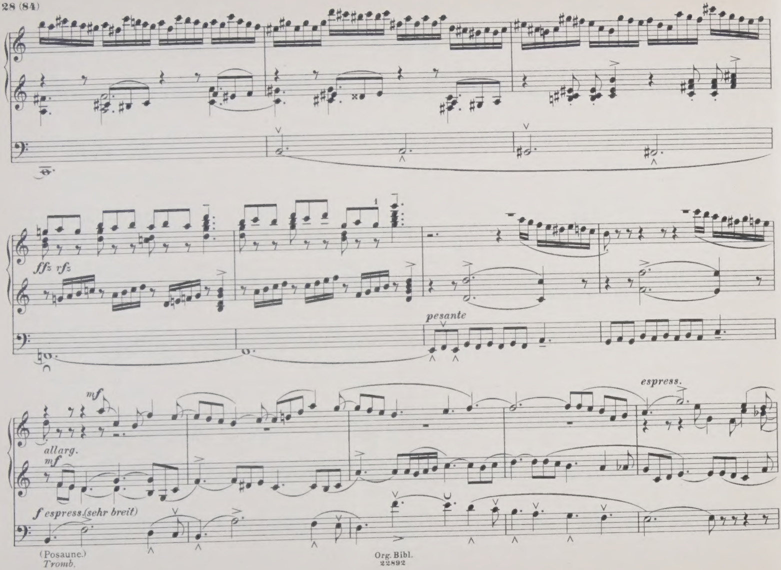

2
marc.
Tempo I.
f
M. I. u. II. Kopp.
Gt. & Sw. coup.
f marcatiss. e legatiss.
(16', 8' u. Posaune.)
16', 8' & Tromb. (augmentatio)

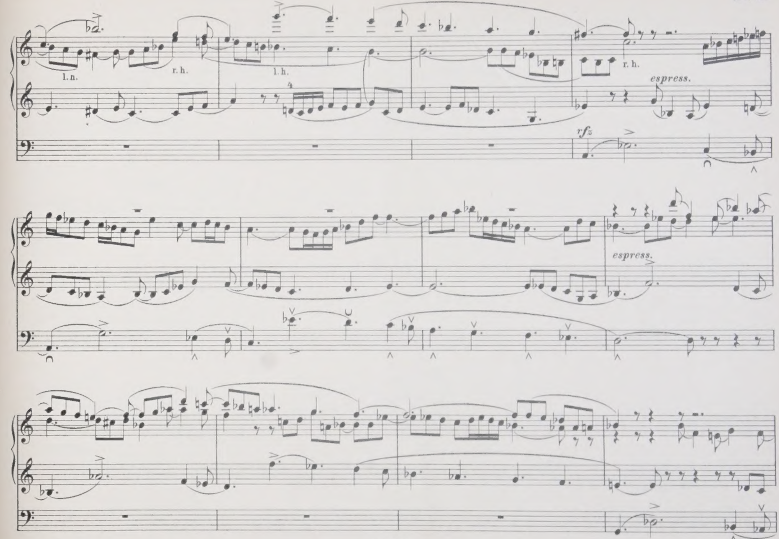

cresc.
espress.
ff

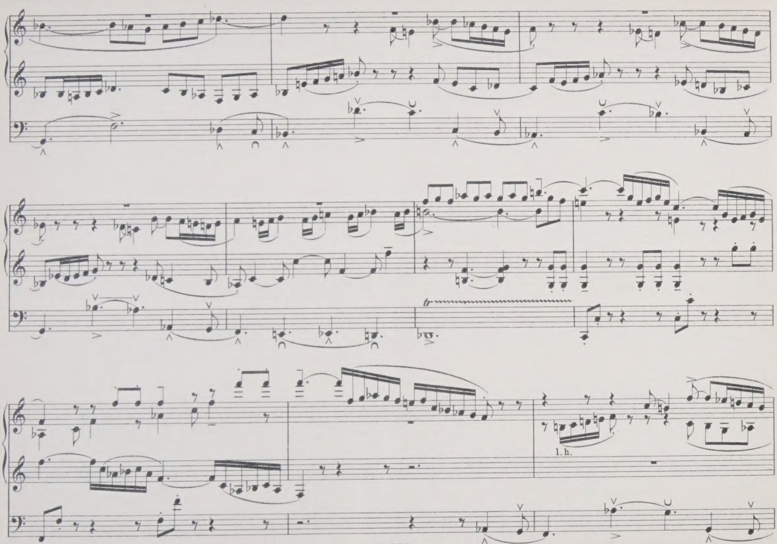

marc.

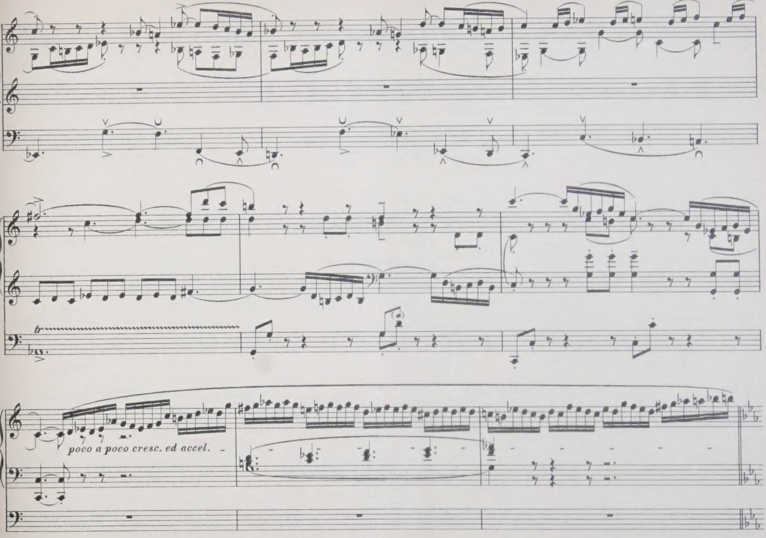

12/8
f
dim.
M. II u. III. Kopp.
Sw. & Ch. coup.
mf
cresc.
M. I.
Gt.
rfz
poco a poco cresc.
brillante


M. II u. III. Kopp.
Sw. & Ch. coup.
ff
brillante

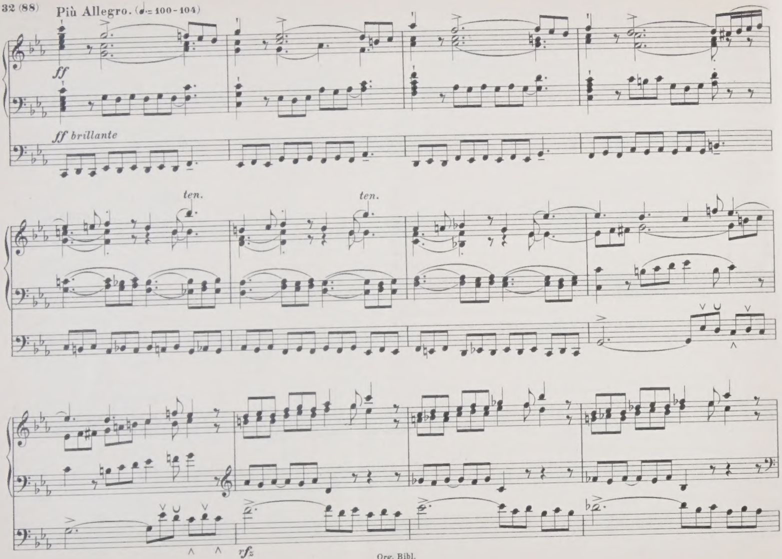

ffz
rfz
pesante
mf
allarg.
mf
espress.
f espress.(sehr breit)
(Posaune.)
Tromb.

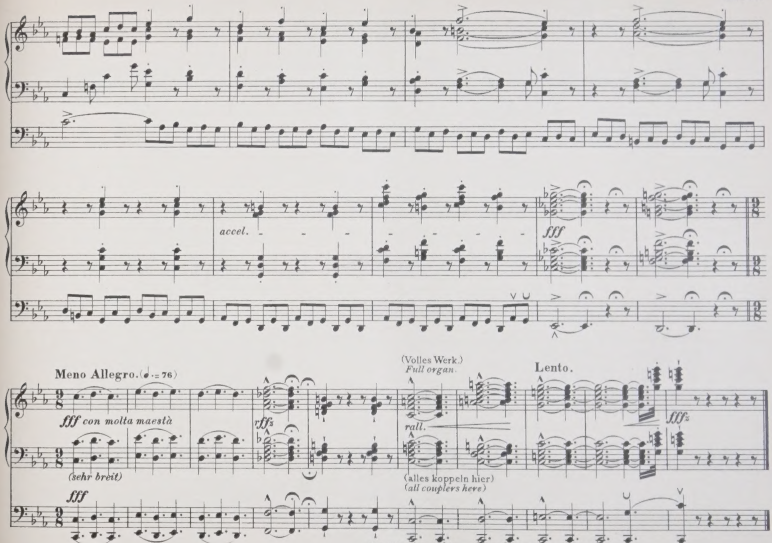

l.h.
r.h.
l.h.
4
r.h.
espress.
rfz
espress.


tr
l. h.


tr
poco a poco cresc. ed accel.

Più Allegro. (𝅗𝅥. = 100-104)




accel.
fff
Meno Allegro. (♩. = 76)
fff con molta maestà
(sehr breit)
fff
rffz
(Volles Werk.)
Full organ.
rall.
(alles koppeln hier)
(all couplers here)
Lento.
fffz

HORACE WADHAM NICHOLL.

Symphonische Präludien und Fugen
für die Orgel.
OP. 30.

Symphonic Preludes and Fugues
for the Organ.
OP. 30.

Jedes Heft 1 M, mit † bezeichnet 2 M, mit †† 3 M.

EINFACHE FUGEN.

No.
1. Präludium und Fuge, A moll. †
2. Präludium (Nocturne) und Fuge, F moll und F dur. †
3. Präludium (Marsch) und Fuge (Trompete), D dur. †
4. Präludium und Fuge, G moll. †
5. Präludium (Fantasie) und freie Fuge, C moll. ††
6. Präludium und Fuge, D moll (beide fünfstimmig). †

DOPPEL-FUGEN.

7. Präludium und chromatische Fuge, H moll, Contrapunkt in der 8va. †
8. Präludium und Fuge (mit Orig.-Choral), C dur, Contrapunkt in der 8va. ††
9. Präludium (Scherzo) und Fuge, E moll, Contrapunkt in der 10me. ††
10. Präludium und Fuge, A dur, Contrapunkt in der 12me. ††
11. Präludium (Pastorale) und Fuge, Es dur, dreifacher Contrapunkt. †
12. Präludium und Fuge, F dur, vierfacher Contrapunkt. ††

SINGLE FUGUES.

No.
1. Prelude and Fugue, A minor. †
2. Prelude (Nocturne) and Fugue, F minor and F major. †
3. Prelude (March) and Fugue (Trumpet), D major. †
4. Prelude and Fugue, G minor. †
5. Prelude (Fantasia) and free Fugue, C minor. ††
6. Prelude and Fugue, D minor (both five voices). †

DOUBLE FUGUES.

7. Prelude and Chromatic Fugue, B minor, Counterpoint in the 8va. †
8. Prelude and Fugue (with Original Choral), C major, Counterpoint in the 8va. ††
9. Prelude (Scherzo) and Fugue, E minor, Counterpoint in the 10th. ††
10. Prelude and Fugue, A major, Counterpoint in the 12th. ††
11. Prelude (Pastorale) and Fugue, E♭ major, Triple Counterpoint. †
12. Prelude and Fugue, F major, Quadruple Counterpoint. ††

Eigenthum der Verleger für alle Länder.
BREITKOPF & HÄRTEL
LEIPZIG · BRÜSSEL · LONDON · NEW YORK.
Eingetragen in das Vereinsarchiv.
22888/899

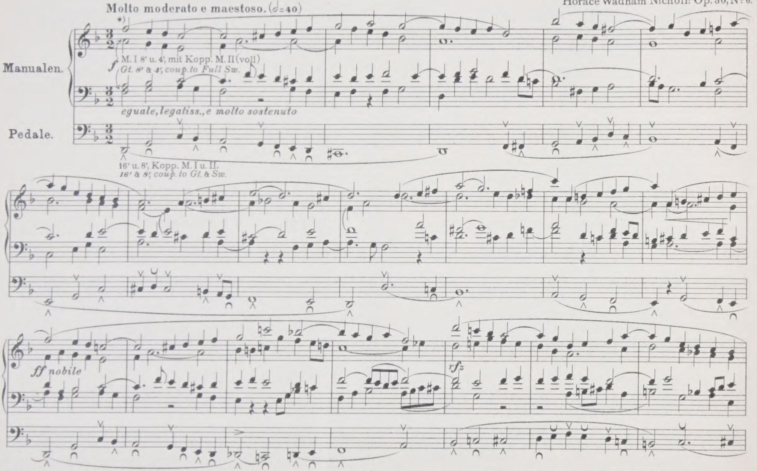
Herrn Professor Dr. S. Jadassohn in Leipzig gewidmet.

Präludium und Fuge N°. 6. | Prelude and Fugue N°. 6.

(D moll, fünfstimmig.) (D minor, five voices.)

Zweite revidierte Ausgabe.
2nd Edition revised.

Horace Wadham Nicholl: Op. 30, N°. 6.

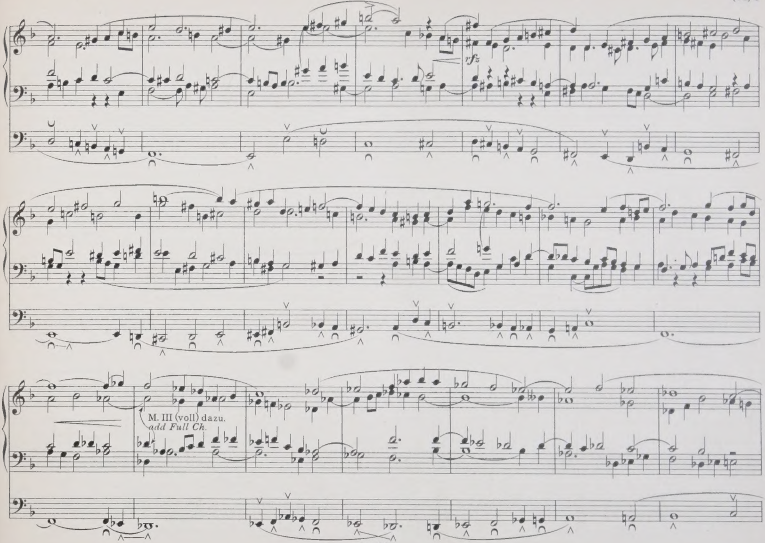

Molto moderato e maestoso. (𝅗𝅥=40)
*)
Manualen.
f
M. I 8' u. 4', mit Kopp. M. II (voll)
Gt. 8' & 4', coup. to Full Sw.
eguale, legatiss., e molto sostenuto
Pedale.
16' u. 8', Kopp. M. I u. II.
16' & 8', coup. to Gt. & Sw.
ff nobile
rfz

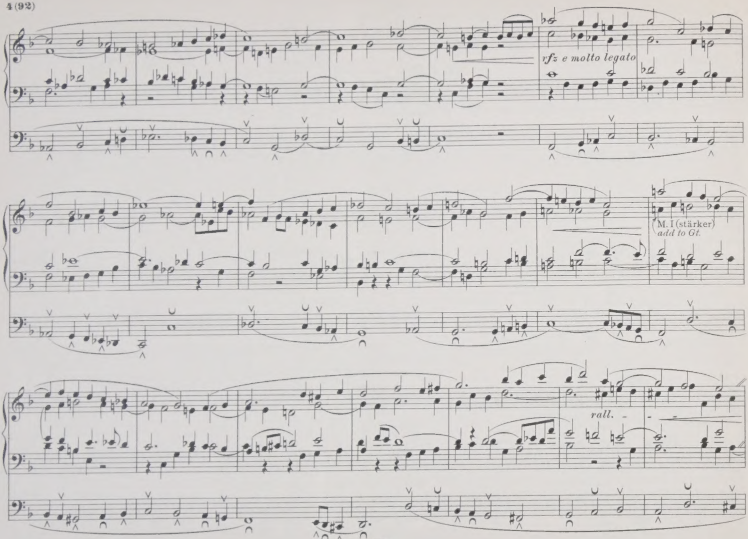
---

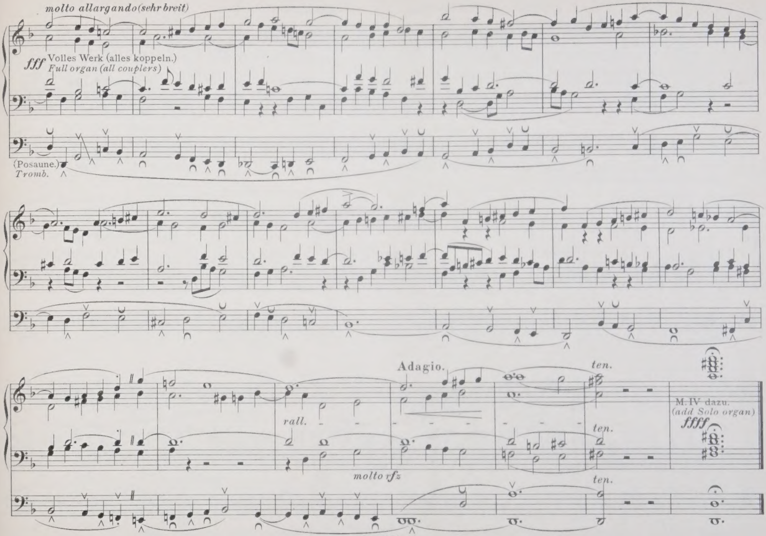
*) Die hier angedeutete Registration wird nur empfohlen und ist nicht bindend. | *) The registration indicated is merely suggestive.

Stich und Druck von Breitkopf & Härtel in Leipzig.

Copyright 1900, by Breitkopf & Härtel.
Aufführungsrecht vorbehalten.

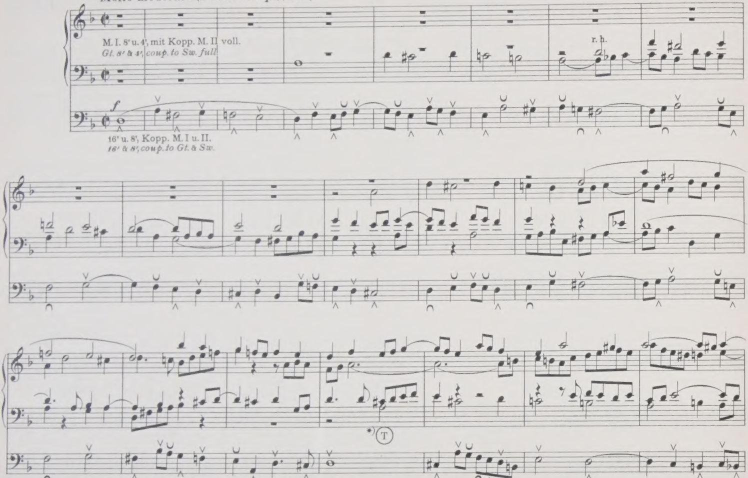

rfz
M. III (voll) dazu.
add Full Ch.


rfz e molto legato
M. I (stärker)
add to Gt.
rall.


molto allargando (sehr breit)
fff
Volles Werk (alles koppeln.)
Full organ (all couplers)
(Posaune.)
Tromb.
Adagio.
ten.
rall.
ten.
molto rfz
ten.
M. IV dazu.
(add Solo organ)
ffff

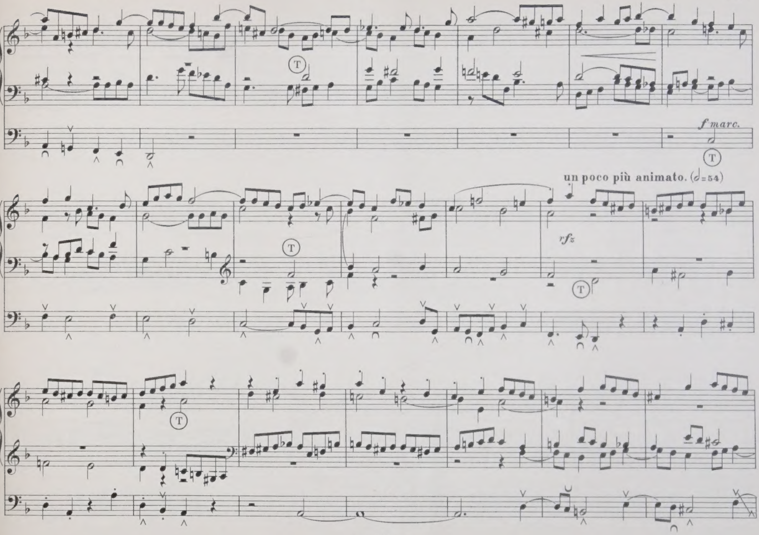
Fuge: fünfstimmig. | Fugue: five voices.

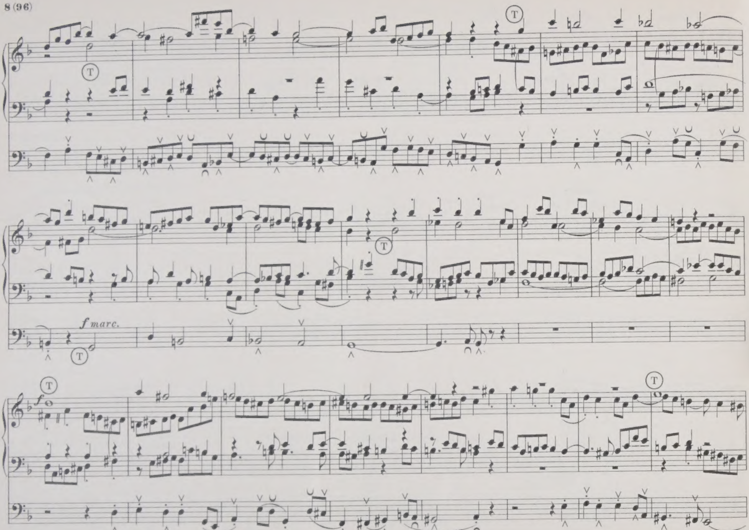
Molto moderato. (*L'istesso tempo*) (𝅗𝅥 = 40)

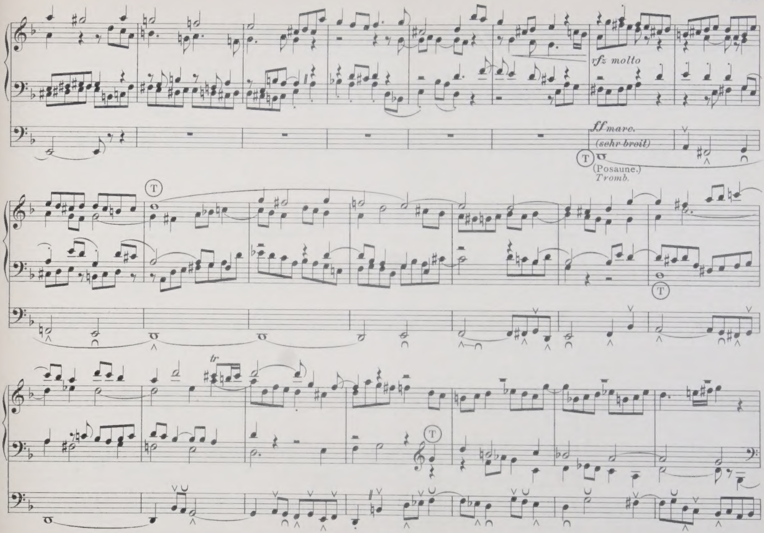

M. I. 8' u. 4', mit Kopp. M. II voll.
Gt. 8' & 4', coup. to Sw. full
f
16' u. 8', Kopp. M. I u. II.
16' & 8', coup. to Gt. & Sw.
r. h.
*) Ⓣ

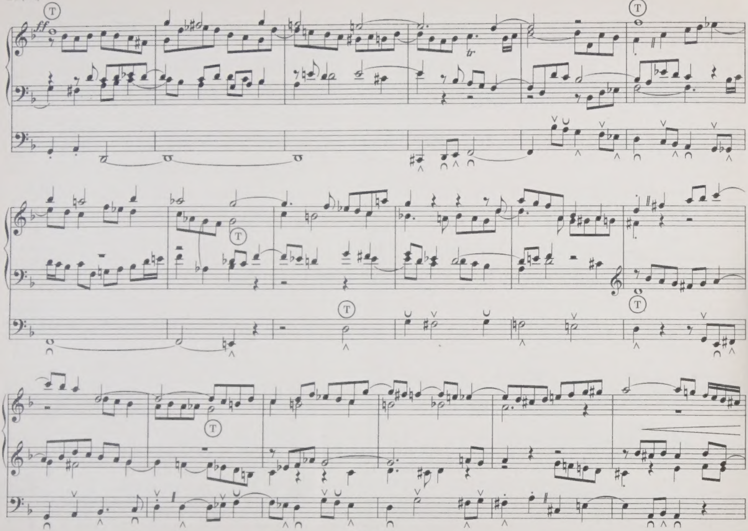
---

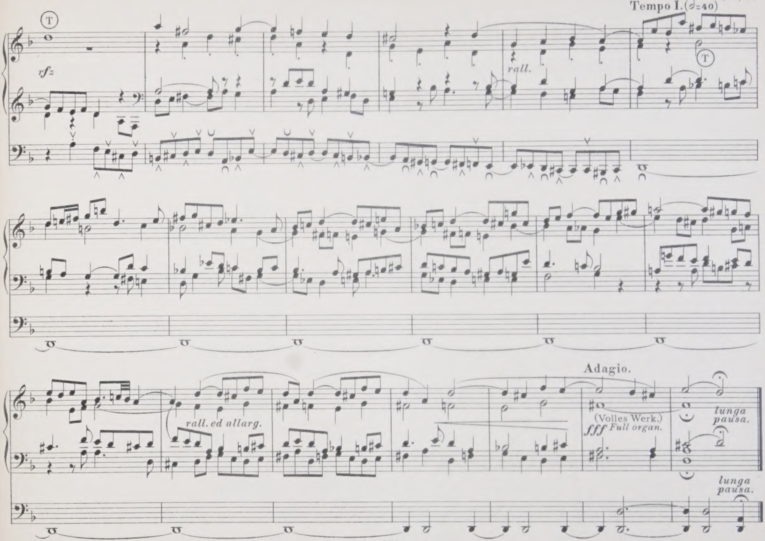
*) Ⓣ bedeutet Thema, als Andeutung für den *a prima vista* Spieler. | *) Ⓣ signifies Theme, as a help to the sight reader.


T
f marc.
T
un poco più animato. (𝅗𝅥=54)
T
rfz
T
T


T
T
T
f marc.
T
f
T


rfz molto
ff marc.
(sehr breit)
T
(Posaune.)
Tromb.
T
tr
T


Ⓣ
ff
tr
Ⓣ
Ⓣ
Ⓣ
Ⓣ
Ⓣ


Tempo I. (𝅗𝅥=40)
T
rfz
T
rall.
rall. ed allarg.
Adagio.
(Volles Werk.)
fff Full organ.
lunga pausa.
lunga pausa.

HORACE WADHAM NICHOLL.

Symphonische Präludien und Fugen
für die Orgel.
OP. 30.

Symphonic Preludes and Fugues
for the Organ.
OP. 30.

Jedes Heft 1 M, mit † bezeichnet 2 M, mit †† 3 M.

EINFACHE FUGEN.

No.
1. Präludium und Fuge, A moll. †
2. Präludium (Nocturne) und Fuge, F moll und F dur. †
3. Präludium (Marsch) und Fuge (Trompete), D dur. †
4. Präludium und Fuge, G moll. †
5. Präludium (Fantasie) und freie Fuge, C moll. ††
6. Präludium und Fuge, D moll (beide fünfstimmig). †

DOPPEL-FUGEN.

7. Präludium und chromatische Fuge, H moll, Contrapunkt in der 8va. †
8. Präludium und Fuge (mit Orig.-Choral), C dur, Contrapunkt in der 8va. ††
9. Präludium (Scherzo) und Fuge, E moll, Contrapunkt in der 10me. ††
10. Präludium und Fuge, A dur, Contrapunkt in der 12me. ††
11. Präludium (Pastorale) und Fuge, Es dur, dreifacher Contrapunkt. †
12. Präludium und Fuge, F dur, vierfacher Contrapunkt. ††

SINGLE FUGUES.

No.
1. Prelude and Fugue, A minor. †
2. Prelude (Nocturne) and Fugue, F minor and F major. †
3. Prelude (March) and Fugue (Trumpet), D major. †
4. Prelude and Fugue, G minor. †
5. Prelude (Fantasia) and free Fugue, C minor. ††
6. Prelude and Fugue, D minor (both five voices). †

DOUBLE FUGUES.

7. Prelude and Chromatic Fugue, B minor, Counterpoint in the 8va. †
8. Prelude and Fugue (with Original Choral), C major, Counterpoint in the 8va. ††
9. Prelude (Scherzo) and Fugue, E minor, Counterpoint in the 10th. ††
10. Prelude and Fugue, A major, Counterpoint in the 12th. ††
11. Prelude (Pastorale) and Fugue, E♭ major, Triple Counterpoint. †
12. Prelude and Fugue, F major, Quadruple Counterpoint. ††

Eigenthum der Verleger für alle Länder.
BREITKOPF & HÄRTEL
LEIPZIG · BRÜSSEL · LONDON · NEW YORK.
Eingetragen in das Vereinsarchiv.
22888/899.

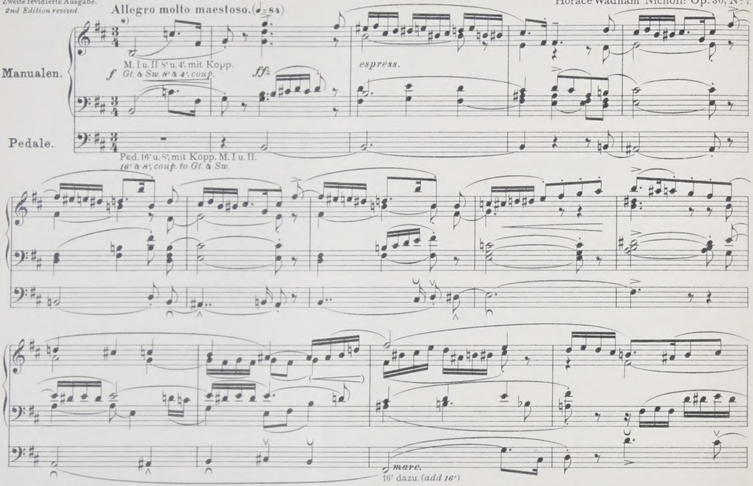
Herrn Wm. K. Steiner in Pittsburg, Pa. U. S. A. gewidmet.

Präludium und chrom. Doppelfuge No. 7. | Prelude and Chrom. Double Fugue No. 7.

H moll, Kontrapunkt in der 8va. | B minor, Counterpoint in the 8va.

Zweite revidierte Ausgabe.
2nd Edition revised.

Horace Wadham Nicholl: Op. 30, No. 7.

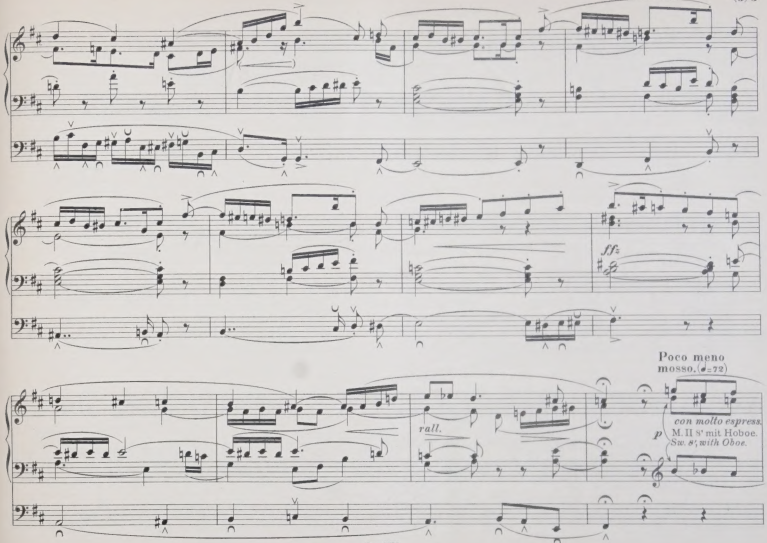

Allegro molto maestoso. (♩= 84)
*)
Manualen.
f
M. I u. II 8' u. 4', mit Kopp.
Gt. & Sw. 8' & 4', coup.
ffz
espress.
Pedale.
Ped. 16' u. 8', mit Kopp. M. I u. II.
16' & 8', coup. to Gt. & Sw.
marc.
16' dazu. (add 16')

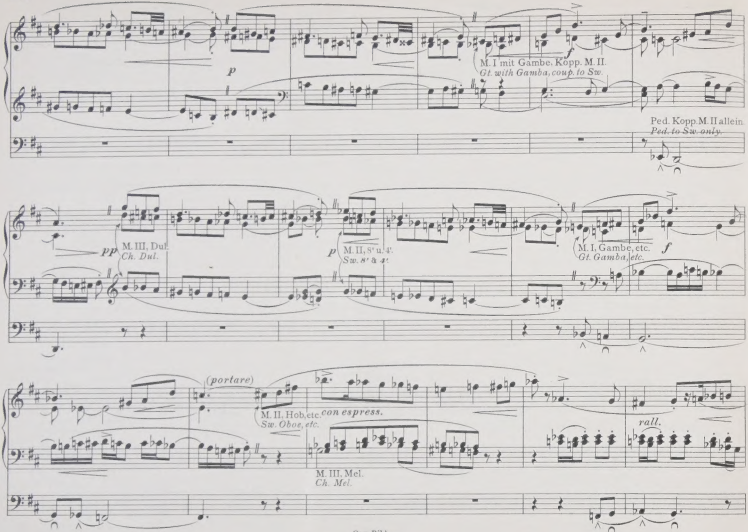
---

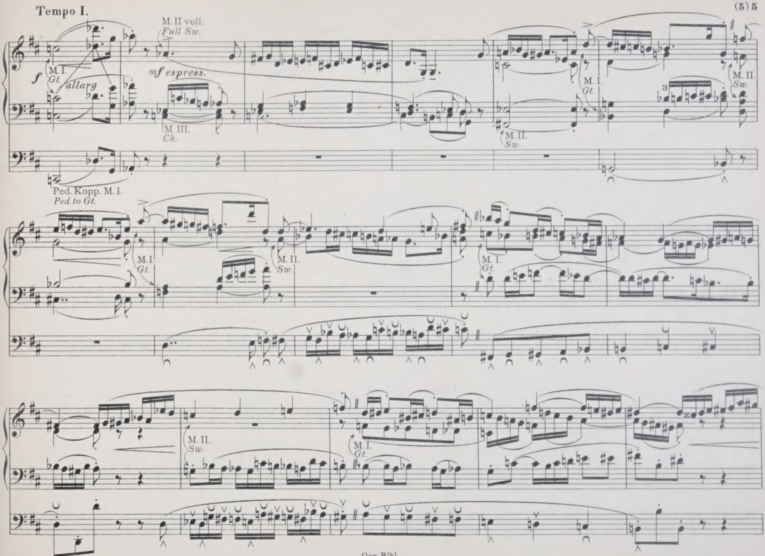
*) Die hier angedeutete Registration wird nur empfohlen und ist nicht bindend. | *) The registration indicated is merely suggestive.

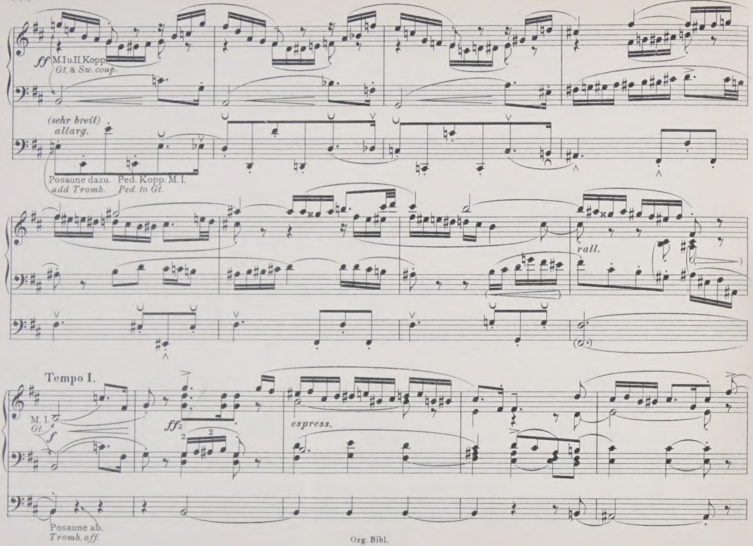
Stich und Druck von Breitkopf & Härtel in Leipzig

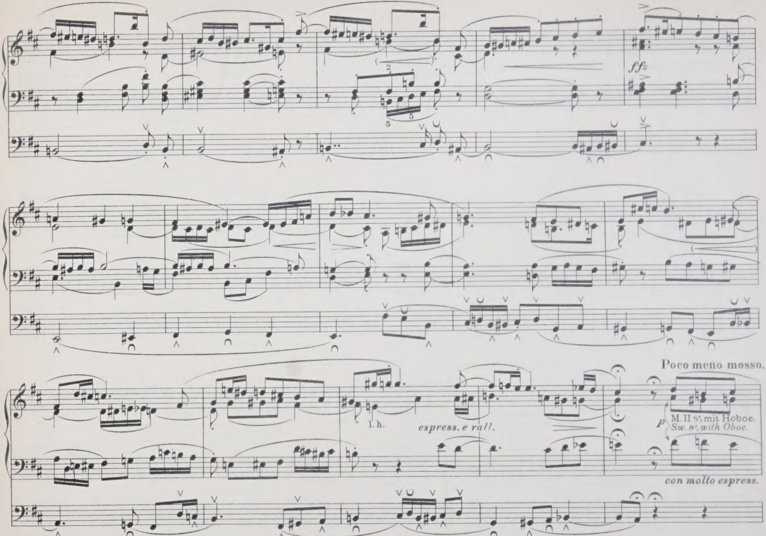
Copyright 1906, by Breitkopf & Härtel.
Aufführungsrecht vorbehalten.

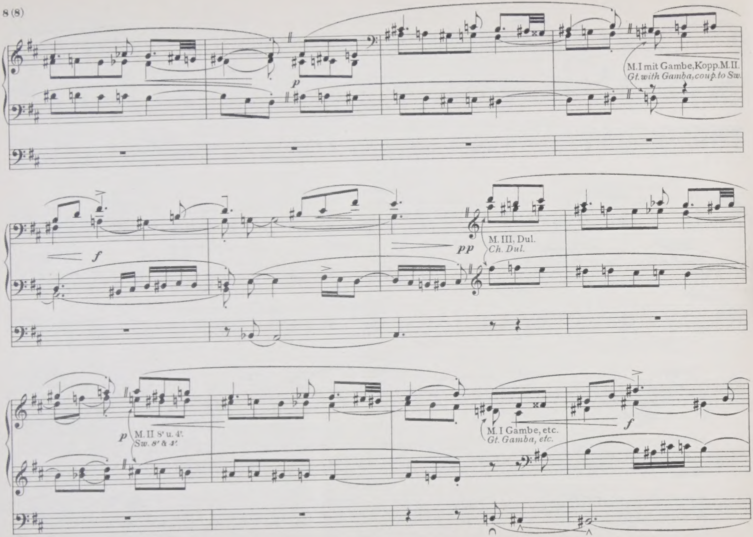

ffz
rall.
Poco meno mosso. (𝅗𝅥=72)
con molto espress.
p
M. II 8' mit Hoboe.
Sw. 8', with Oboe.

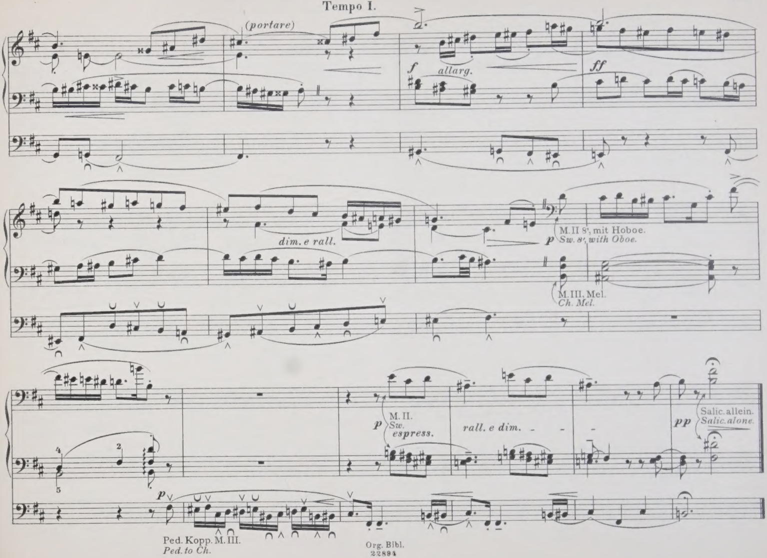

p
M. I mit Gambe, Kopp. M. II.
Gt. with Gamba, coup. to Sw.
f
Ped. Kopp. M. II allein.
Ped. to Sw. only.
pp
M. III, Dul.
Ch. Dul.
p
M. II, 8' u. 4'.
Sw. 8' & 4'.
M. I, Gambe, etc.
Gt. Gamba, etc.
f
(portare)
M. II. Hob, etc.
Sw. Oboe, etc.
con espress.
M. III, Mel.
Ch. Mel.
rall.


Tempo I.
M.II voll.
Full Sw.
f
M.I.
Gt.
allarg
mf espress.
M.III.
Ch.
M.I.
Gt.
M.II.
Sw.
M.II.
Sw.
Ped. Kopp. M.I.
Ped. to Gt.
M.I.
Gt.
M.II.
Sw.
M.I.
Gt.
M.II.
Sw.
M.I.
Gt.


ff
M.I u.II.Kopp.
Gt. & Sw. coup.
(sehr breit)
allarg.
Posaune dazu.
add Tromb.
Ped. Kopp. M.I.
Ped. to Gt.
rall.
Tempo I.
M. I.
Gt.
f
ff
espress.
Posaune ab.
Tromb. off.


ff
espress. e rall.
l. h.
Poco meno mosso.
p
M. II 8', mit Hoboe.
Sw. 8', with Oboe.
con molto espress.

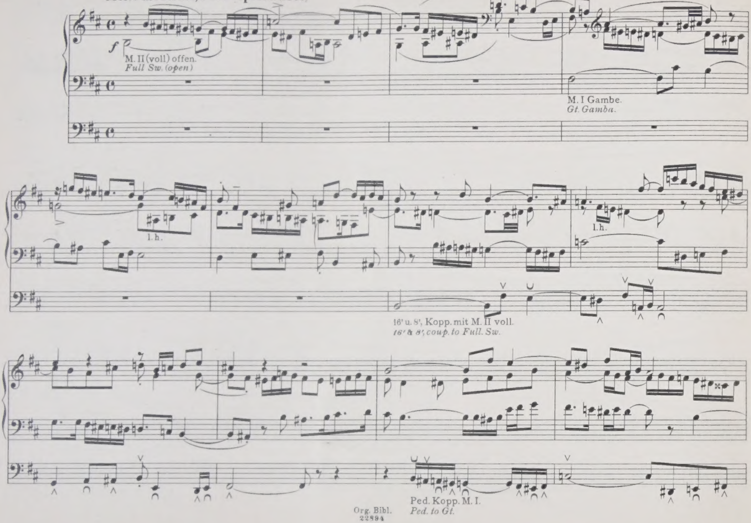

p
M. I mit Gambe, Kopp. M. II.
Gt. with Gamba, coup. to Sw.
f
pp
M. III, Dul.
Ch. Dul.
p
M. II 8' u. 4'.
Sw. 8' & 4'.
M. I Gambe, etc.
Gt. Gamba, etc.
f

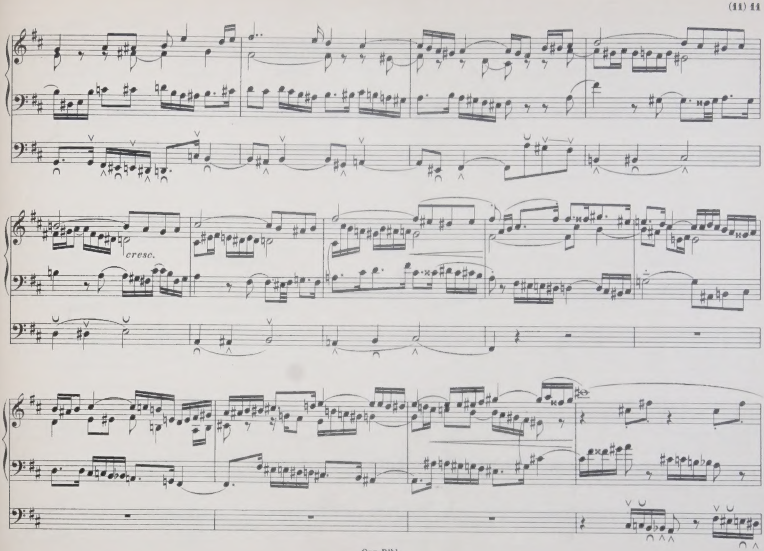

Tempo I.
(portare)
f
allarg.
ff
dim. e rall.
p
M.II 8', mit Hoboe.
Sw. 8', with Oboe.
M.III. Mel.
Ch. Mel.
4
2
5
p
Ped. Kopp. M.III.
Ped. to Ch.
p
M.II.
Sw.
espress.
rall. e dim.
pp
Salic. allein.
Salic. alone.

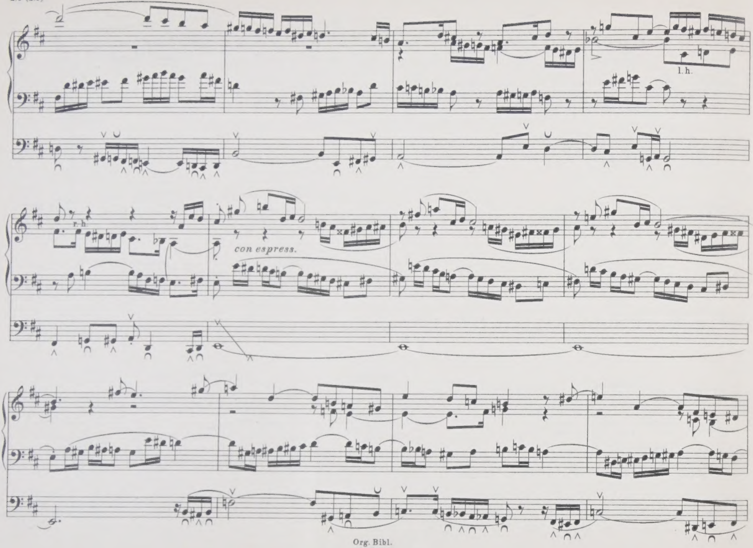
Chromatische Doppelfuge:
Kontrapunkt in der 8^va^

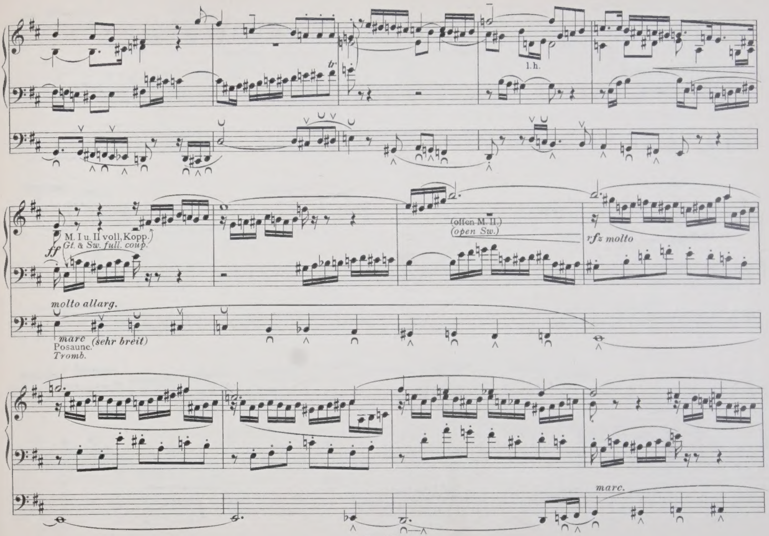
Double Fugue – Chromatic:
Counterpoint in the 8^va^

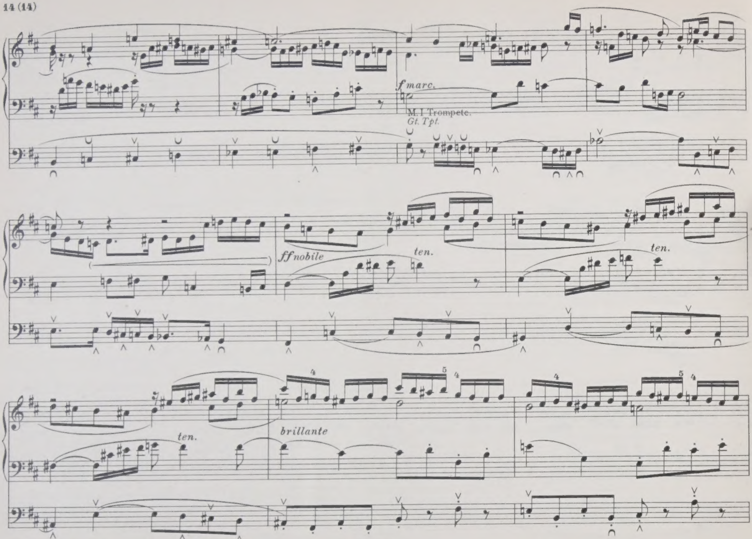
Molto moderato, e con espress. (♩=66)

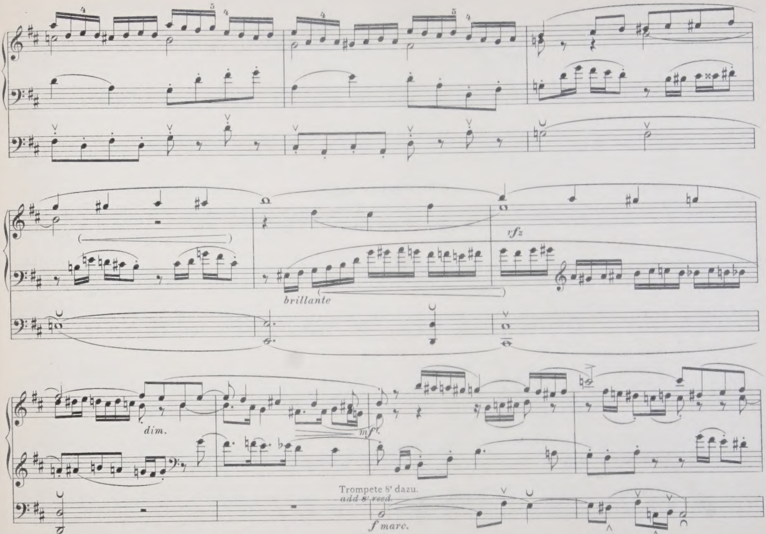


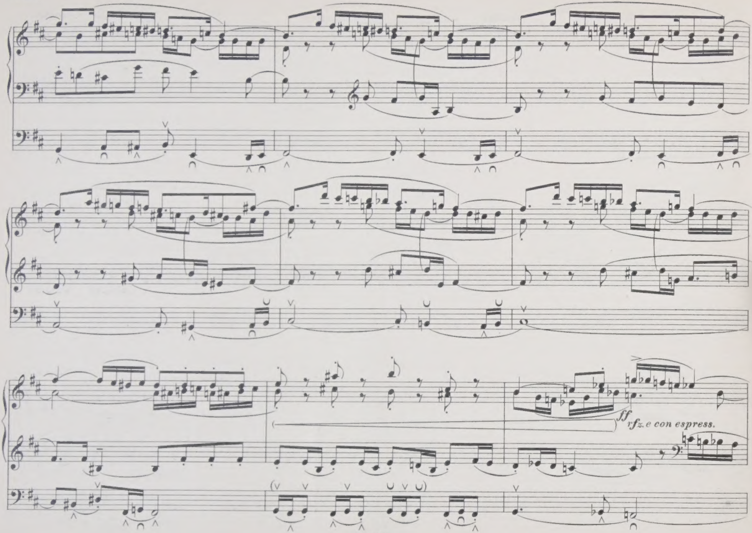

cresc.

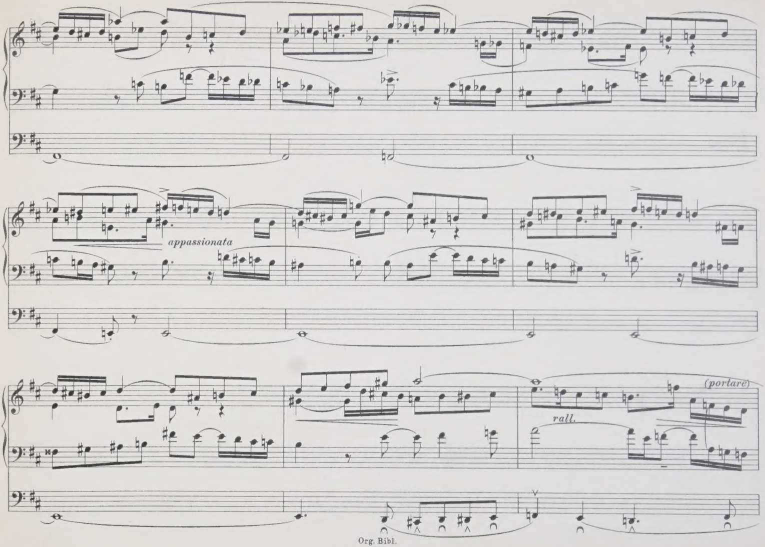

l. h.
r. h.
con espress.

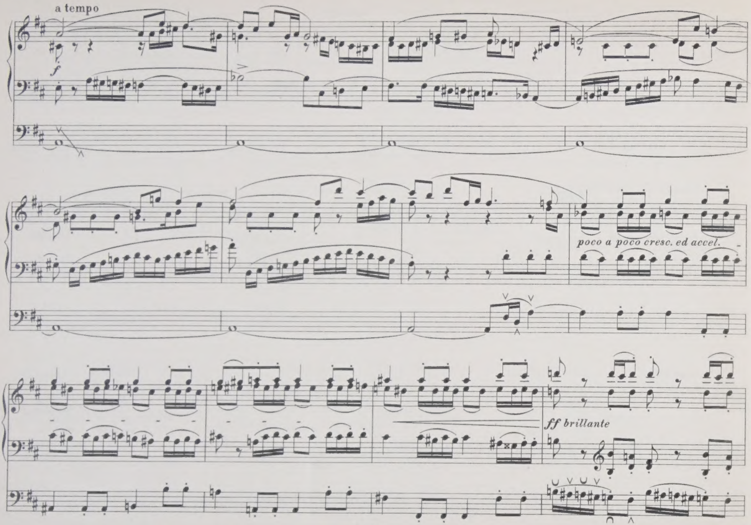

tr
l.h.
ff
M. I u. II voll, Kopp.
Gt. & Sw. full coup.
molto allarg.
marc
Posaune.
Tromb.
(sehr breit)
(offen M. II.)
(open Sw.)
rfz molto
marc.

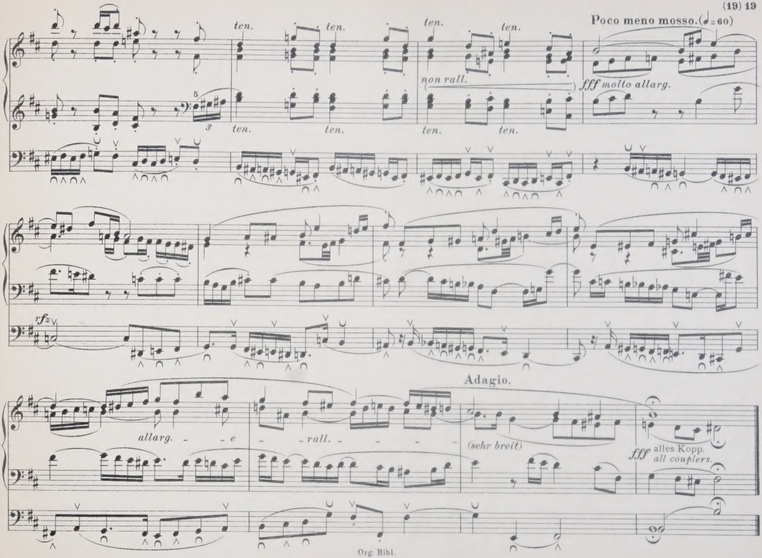

f marc.
M.I Trompete.
Gt. Tpt.
ff nobile
ten.
ten.
ten.
brillante
4
5
4
4
5
4


brillante
rfz
dim.
mf
Trompete 8' dazu.
~~add 8' reed.~~
f marc.


ff
rfz. e con espress.


appassionata
rall.
(portare)


a tempo
f
poco a poco cresc. ed accel.
ff brillante


Poco meno mosso. (𝅗𝅥 = 60)
ten.
ten.
ten.
ten.
non rall.
fff molto allarg.
ten.
ten.
ten.
ten.
rfz
Adagio.
allarg. - - e
- - rall. - - - - -
(sehr breit)
fff alles Kopp.
all couplers.

HORACE WADHAM NICHOLL.

Symphonische Präludien und Fugen
für die Orgel.
OP. 30.

Symphonic Preludes and Fugues
for the Organ.
OP. 30.

Jedes Heft 1 M, mit † bezeichnet 2 M, mit †† 3 M.

EINFACHE FUGEN.

No.
1. Präludium und Fuge, A moll. †
2. Präludium (Nocturne) und Fuge, F moll und F dur. †
3. Präludium (Marsch) und Fuge (Trompete), D dur. †
4. Präludium und Fuge, G moll. †
5. Präludium (Fantasie) und freie Fuge, C moll. ††
6. Präludium und Fuge, D moll (beide fünfstimmig). †

DOPPEL-FUGEN.

7. Präludium und chromatische Fuge, H moll, Contrapunkt in der 8va. †
8. Präludium und Fuge (mit Orig.-Choral), C dur, Contrapunkt in der 8va. ††
9. Präludium (Scherzo) und Fuge, E moll, Contrapunkt in der 10me. ††
10. Präludium und Fuge, A dur, Contrapunkt in der 12me. ††
11. Präludium (Pastorale) und Fuge, Es dur, dreifacher Contrapunkt. †
12. Präludium und Fuge, F dur, vierfacher Contrapunkt. ††

SINGLE FUGUES.

No.
1. Prelude and Fugue, A minor. †
2. Prelude (Nocturne) and Fugue, F minor and F major. †
3. Prelude (March) and Fugue (Trumpet), D major. †
4. Prelude and Fugue, G minor. †
5. Prelude (Fantasia) and free Fugue, C minor. ††
6. Prelude and Fugue, D minor (both five voices). †

DOUBLE FUGUES.

7. Prelude and Chromatic Fugue, B minor, Counterpoint in the 8va. †
8. Prelude and Fugue (with Original Choral), C major, Counterpoint in the 8va. ††
9. Prelude (Scherzo) and Fugue, E minor, Counterpoint in the 10th. ††
10. Prelude and Fugue, A major, Counterpoint in the 12th. ††
11. Prelude (Pastorale) and Fugue, E♭ major, Triple Counterpoint. †
12. Prelude and Fugue, F major, Quadruple Counterpoint. ††

Eigenthum der Verleger für alle Länder
BREITKOPF & HÄRTEL
LEIPZIG · BRÜSSEL · LONDON · NEW YORK
Eingetragen in das Vereinsarchiv.
22888/899.

Herrn Frederic Archer in Pittsburg, Pa., U. S. A. gewidmet.

Präludium und Doppelfuge
(mit Original Choral) No. 8.

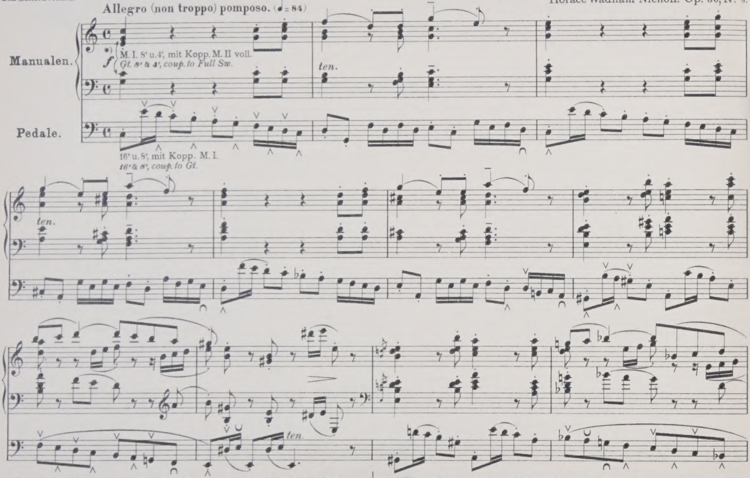
Prelude and Double Fugue
(with Original Choral) No. 8.

Zweite revidierte Ausgabe.
2nd Edition revised.

C dur.– Kontrapunkt in der 8va.

C major.– Counterpoint in the 8va.

Horace Wadham Nicholl: Op. 30, No. 8.


Allegro (non troppo) pomposo. (♩= 84)
Manualen.
Pedale.
*)
f
M. I. 8' u. 4', mit Kopp. M. II voll.
Gt. 8' & 4', coup. to Full Sw.
16' u. 8', mit Kopp. M. I.
16' & 8', coup. to Gt.
ten.
ten.
ten.
ten.

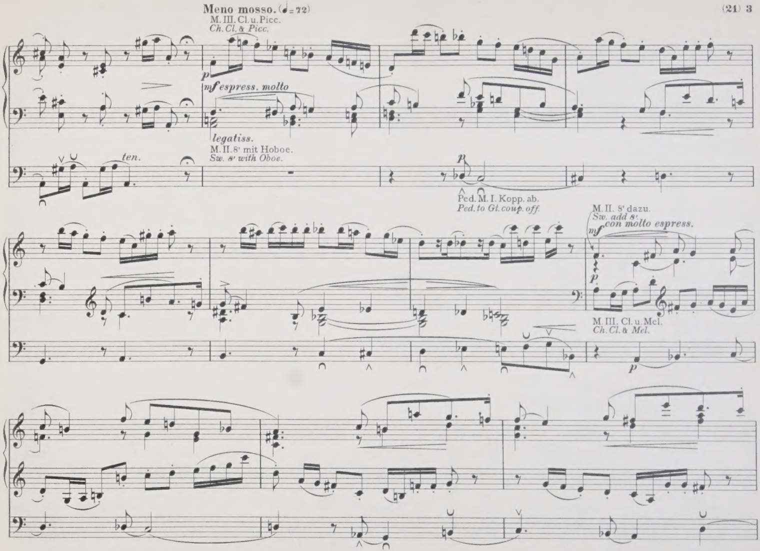
---

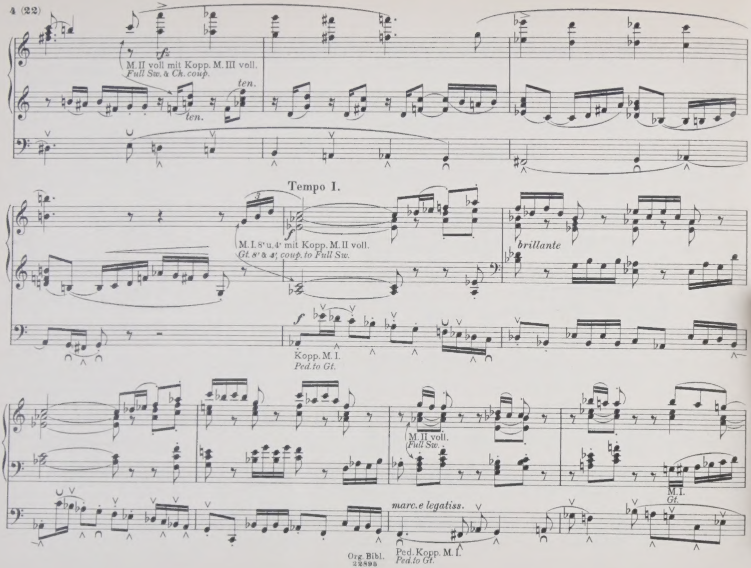
*) Die hier angedeutete Registration wird nur empfohlen und ist nicht bindend.

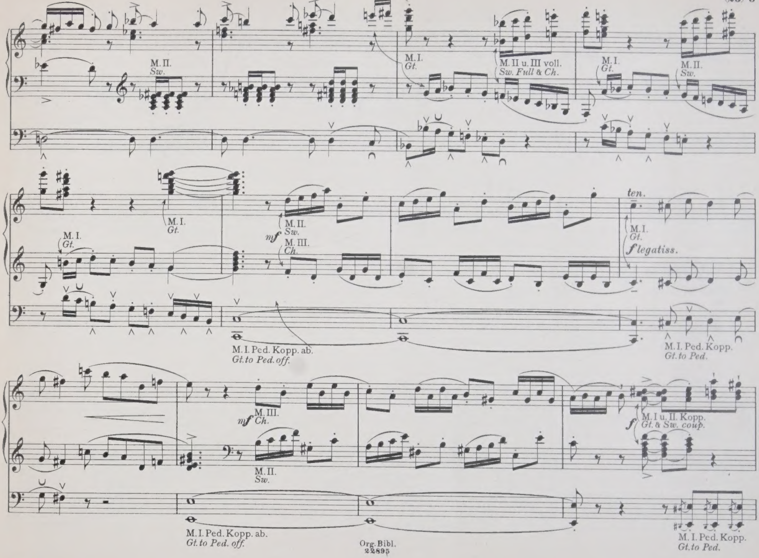
*) The registration indicated is merely suggestive.

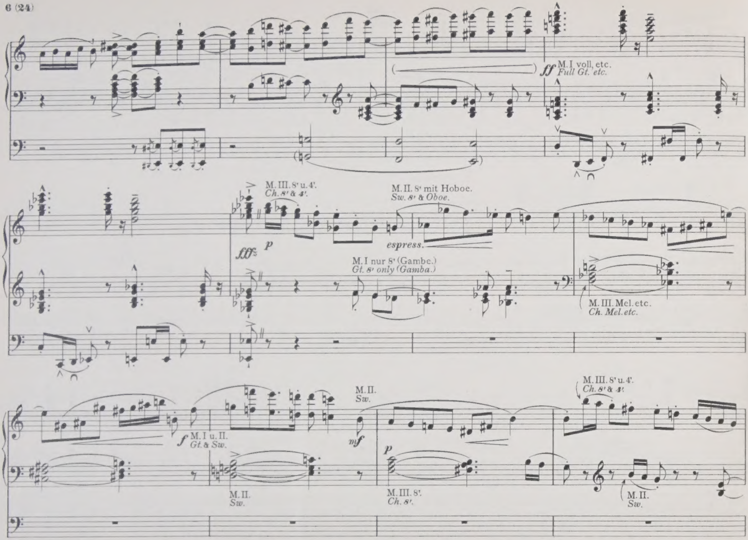
Stich und Druck von Breitkopf & Härtel in Leipzig.

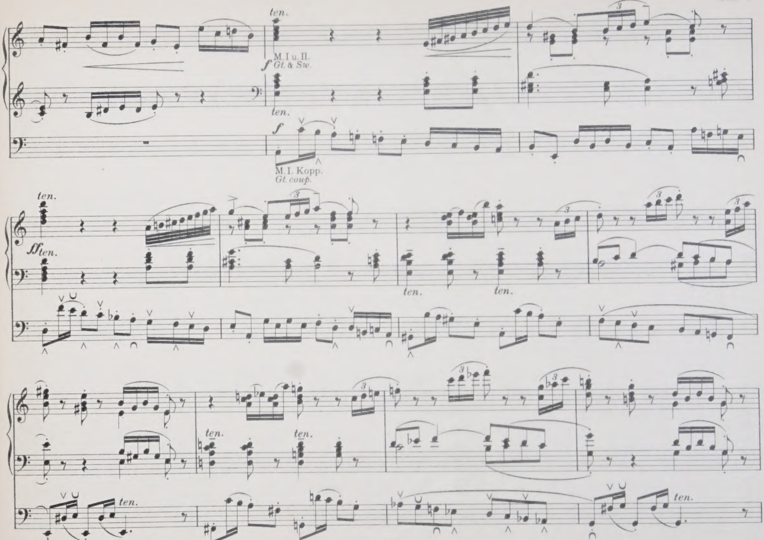
Copyright 1900, by Breitkopf & Härtel.
Aufführungsrecht vorbehalten.

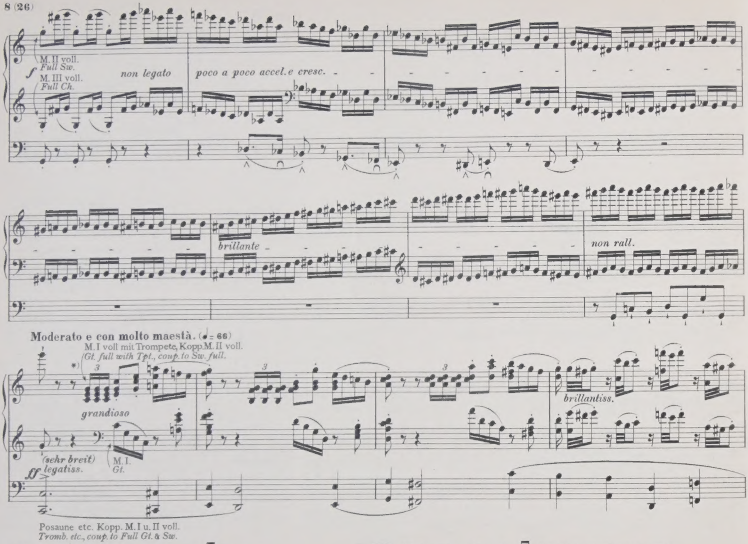

Meno mosso. (𝅗𝅥 = 72)
M. III. Cl. u. Picc.
Ch. Cl. & Picc.
p
mf espress. molto
legatiss.
M. II. 8' mit Hoboe.
Sw. 8' with Oboe.
ten.
p
Ped. M. I. Kopp. ab.
Ped. to Gt. coup. off.
M. II. 8' dazu.
Sw. add 8'.
mf con molto espress.
p
M. III. Cl. u. Mel.
Ch. Cl. & Mel.
p


rfz
M. II voll mit Kopp. M. III voll.
Full Sw. & Ch. coup.
ten.
ten.
Tempo I.
M. I. 8' u. 4' mit Kopp. M. II voll.
Gt. 8' & 4', coup. to Full Sw.
f
brillante
f
Kopp. M. I.
Ped. to Gt.
M. II voll.
Full Sw.
marc. e legatiss.
M. I.
Gt.
Ped. Kopp. M. I.
Ped. to Gt.


M.II.
Sw.
M.I.
Gt.
M.II u. III voll.
Sw. Full & Ch.
M.I.
Gt.
M.II.
Sw.
M.I.
Gt.
M.I.
Gt.
mf
M.II.
Sw.
M.III.
Ch.
ten.
M.I.
Gt.
f legatiss.
M.I. Ped. Kopp. ab.
Gt. to Ped. off.
M.I. Ped. Kopp.
Gt. to Ped.
mf M.III.
Ch.
M.II.
Sw.
f
M.I u. II. Kopp.
Gt. & Sw. coup.
M.I. Ped. Kopp. ab.
Gt. to Ped. off.
M.I. Ped. Kopp.
Gt. to Ped.


ff
M.I voll, etc.
Full Gt. etc.
M.III. 8' u. 4'.
Ch. 8' & 4'.
fff
p
M.II. 8' mit Hoboe.
Sw. 8' & Oboe.
espress.
M.I nur 8' (Gambe.)
Gt. 8' only (Gamba.)
M.III. Mel. etc.
Ch. Mel. etc.
f
M.I u. II.
Gt. & Sw.
M.II.
Sw.
M.II.
Sw.
mf
p
M.III. 8'.
Ch. 8'.
M.III. 8' u. 4'.
Ch. 8' & 4'.
M.II.
Sw.

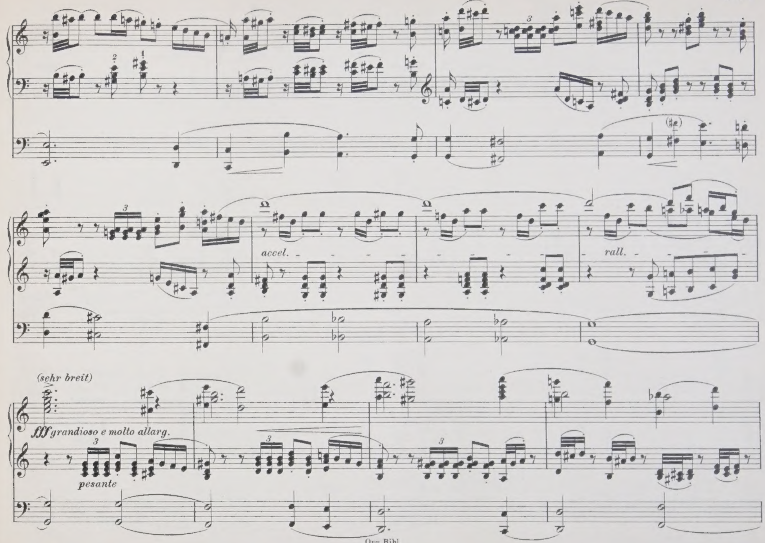

ten.
M. I u. II.
f Gt. & Sw.
ten.
f
M. I. Kopp.
Gt. coup.
ten.
ff ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.

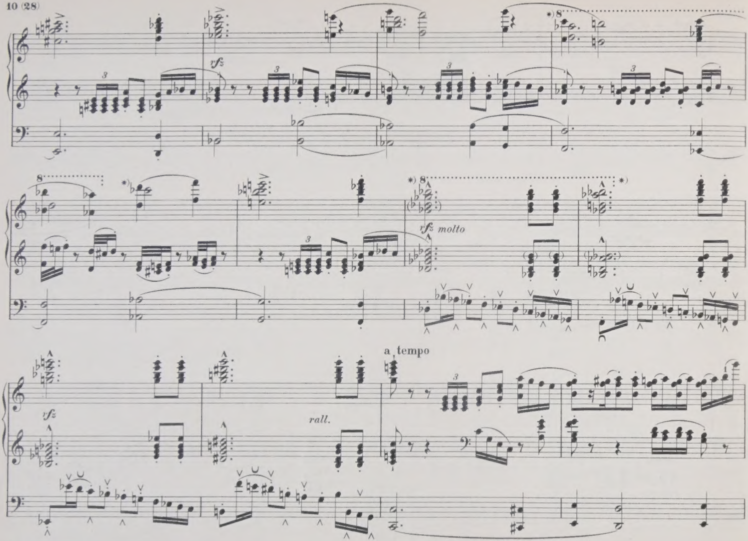

M. II voll.
Full Sw.
f
M. III voll.
Full Ch.
non legato
poco a poco accel. e cresc.
brillante
non rall.
Moderato e con molto maestà. (♩= 66)
M. I voll mit Trompete, Kopp. M. II voll.
(Gt. full with Tpt., coup. to Sw. full.
*)
3
grandioso
brillantiss.
(sehr breit)
legatiss.
ff
M. I.
Gt.
Posaune etc. Kopp. M. I u. II voll.
Tromb. etc., coup. to Full Gt. & Sw.

---

*) Für deutsche Orgeln vielleicht besser zwei ♬ zu spielen.

*) Perhaps two-sixteenths ♬ will be better for German organs.

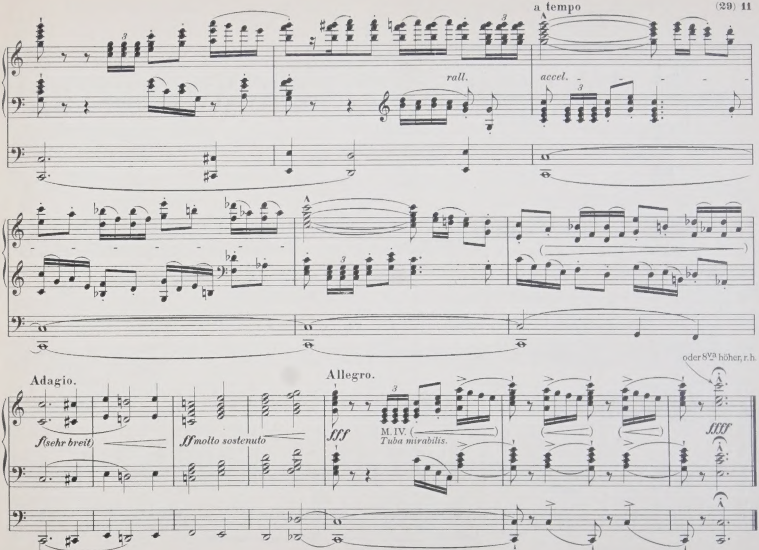

accel.
rall.
(sehr breit)
fff grandioso e molto allarg.
pesante



---

*) loco bei Manualen, welche nur bis a reichen.

*) loco for manuals not extending above a.

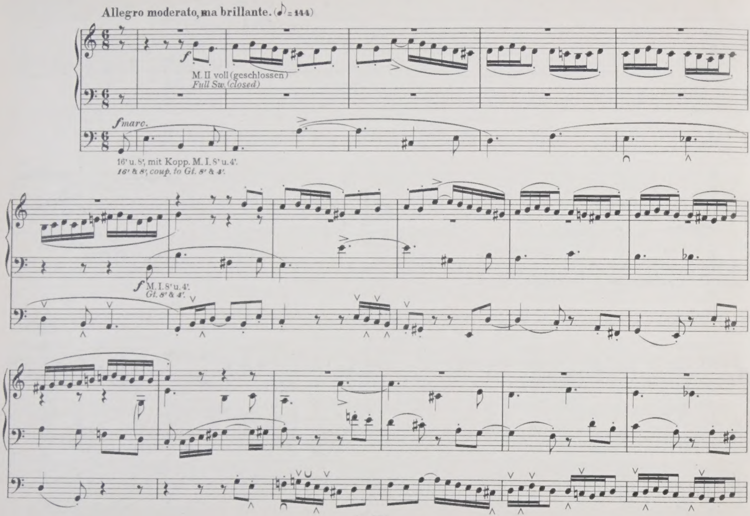

a tempo
rall.
accel.
3
Adagio.
f(sehr breit)
ff molto sostenuto
Allegro.
fff
M. IV.
Tuba mirabilis.
oder 8va höher, r.h.
ffff

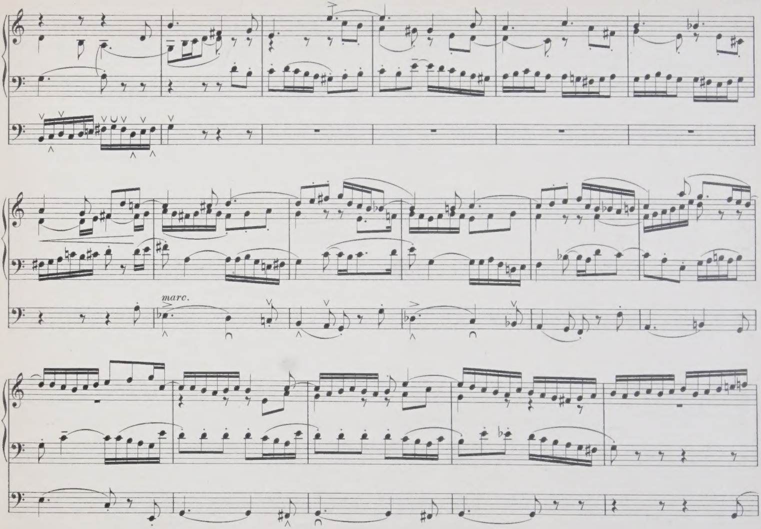
Doppelfuge (mit Original Choral).

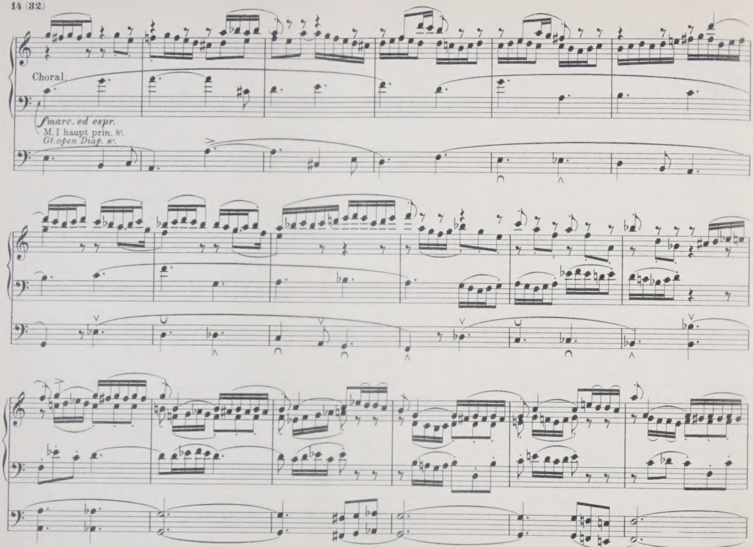
Kontrapunkt in der 8va.

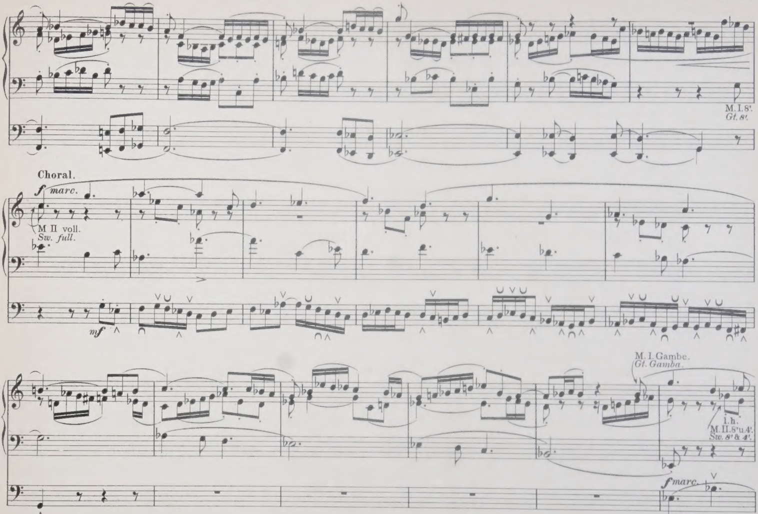
Double Fugue (with Original Choral).

Counterpoint in the 8va.

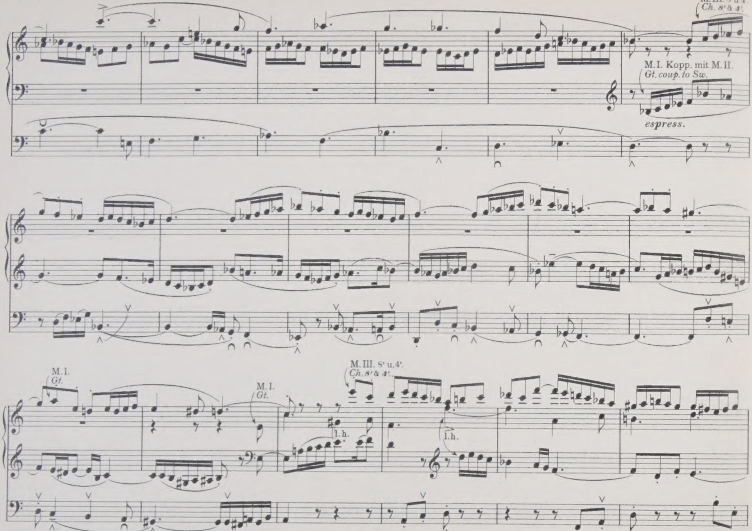

Allegro moderato, ma brillante. (♪ = 144)
f
M. II voll (geschlossen)
Full Sw. (closed)
f marc.
16' u. 8', mit Kopp. M. I. 8' u. 4'.
16' & 8', coup. to Gt. 8' & 4'.
f M. I. 8' u. 4'.
Gt. 8' & 4'.

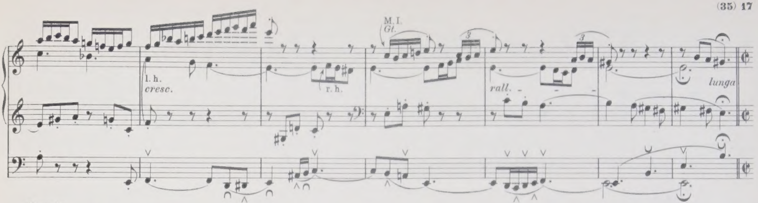

marc.


Choral.
f marc. ed espr.
M. I haupt prin. 8'.
Gt. open Diap. 8'.



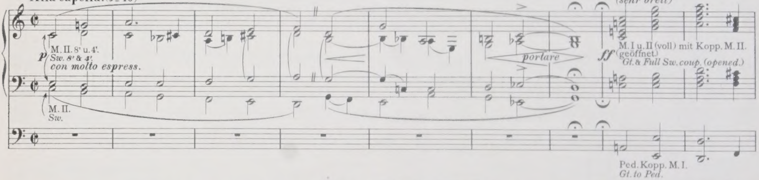
Choral.
16' u.8'. Kopp. M.I.
16' & 8'. coup. to Gt.

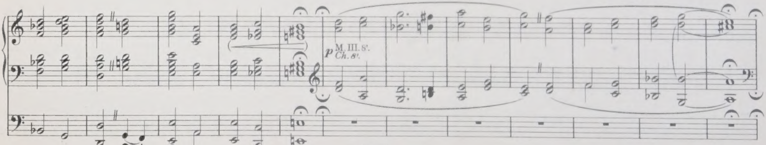

M.III. 8' u.4'.
Ch. 8' & 4'.
M.I. Kopp. mit M.II.
Gt. coup. to Sw.
espress.
M.I.
Gt.
M.I.
Gt.
M.III. 8' u.4'.
Ch. 8' & 4'.
l.h.
l.h.

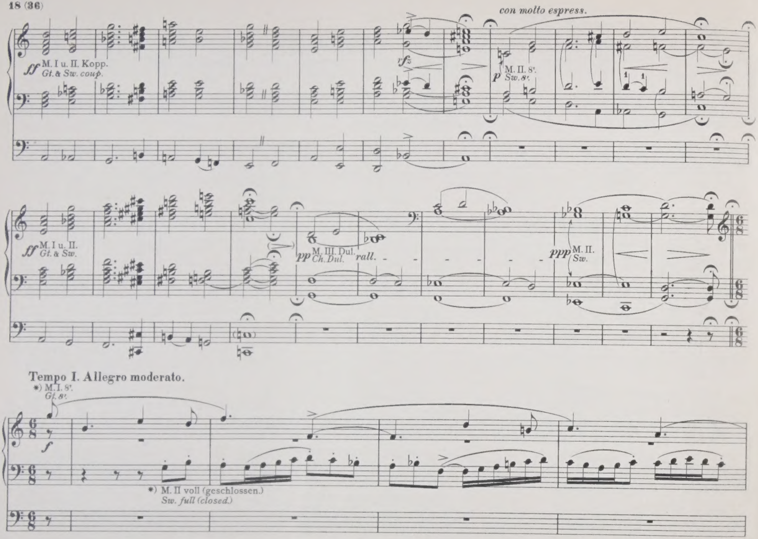


Chorale.

Alla capella. ($\frac{1}{2}$ = 40)

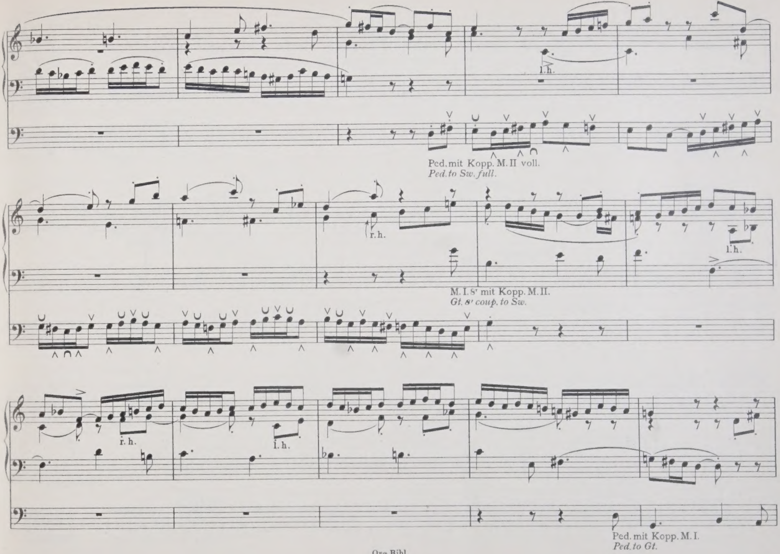


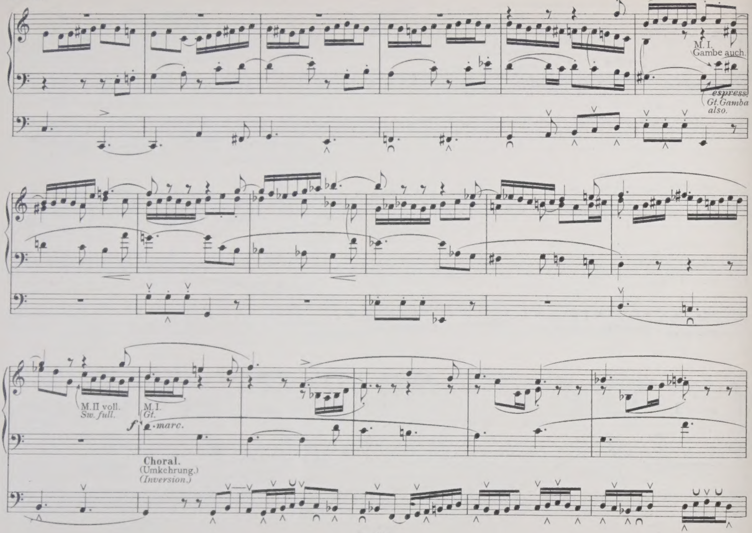


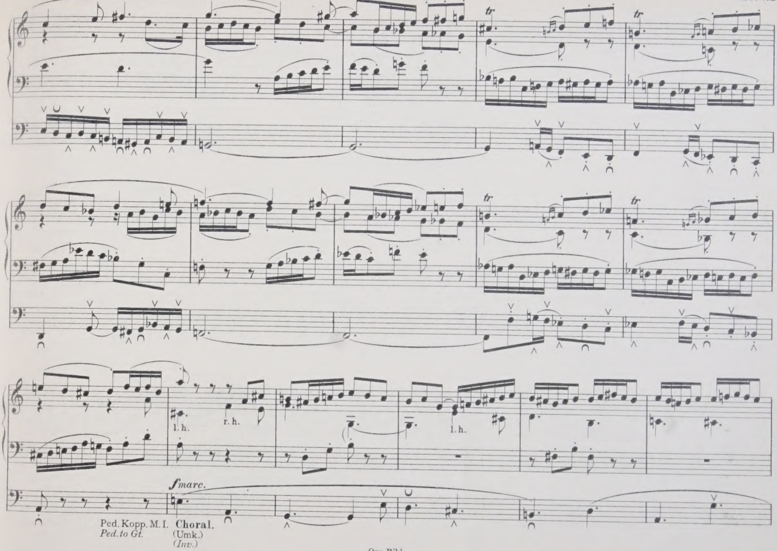


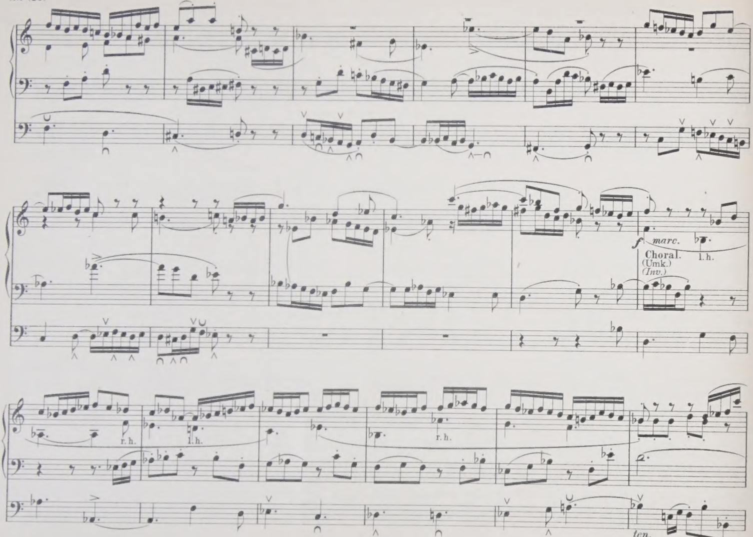
*) Umkehrung.

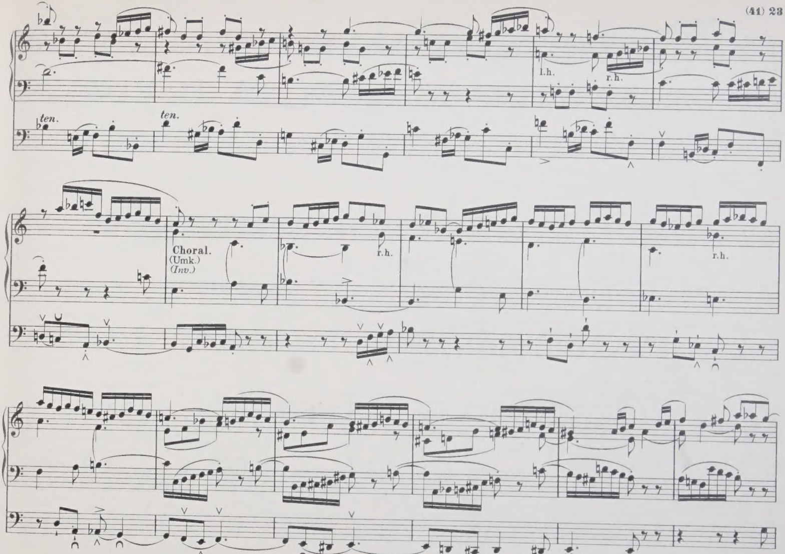
*) Inversion.

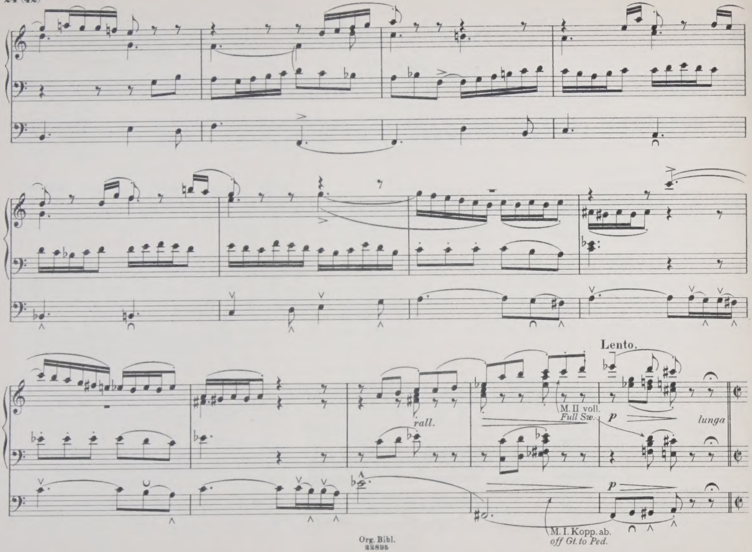

l.h.
Ped. mit Kopp. M. II voll.
Ped. to Sw. full.
r.h.
M. I. 8' mit Kopp. M. II.
Gt. 8' coup. to Sw.
l.h.
r.h.
l.h.
Ped. mit Kopp. M. I.
Ped. to Gt.

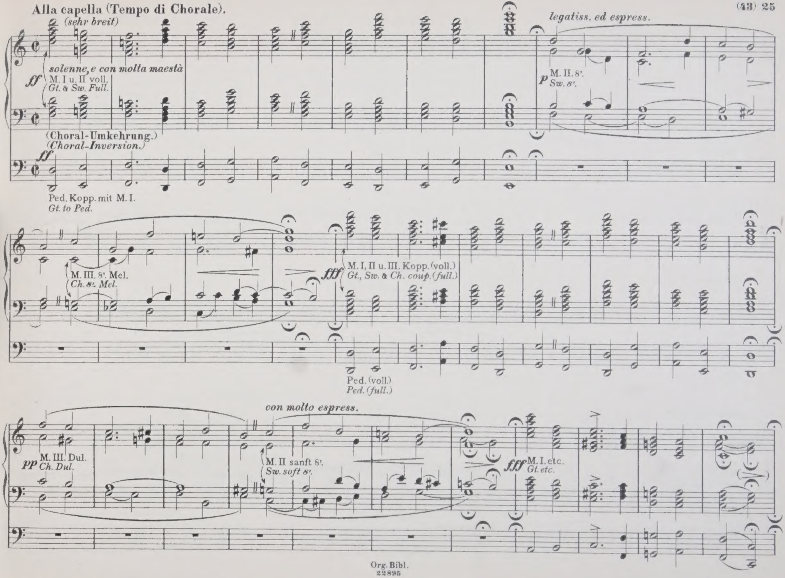

M. I.
Gambe auch.
espress.
Gt. Gamba also.
M. II voll.
Sw. full.
M. I.
Gt.
f
marc.
Choral.
(Umkehrung.)
(Inversion.)

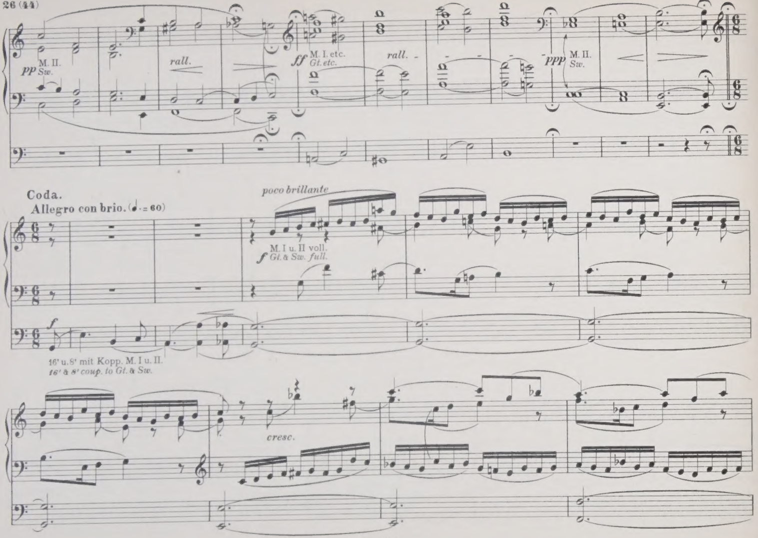

tr
tr
tr
tr
l.h.
r.h.
l.h.
f marc.
Ped. Kopp. M.I.
Ped. to Gt.
Choral.
(Umk.)
(Inv.)

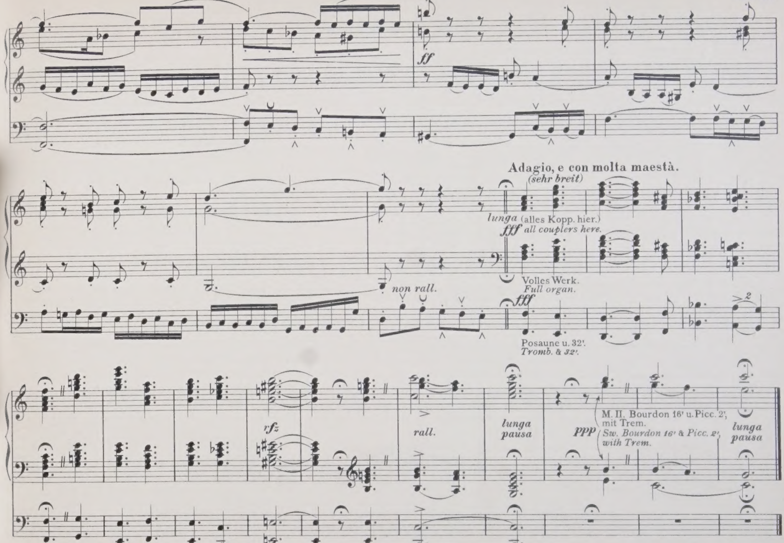

f
marc.
Choral.
(Umk.)
(Inv.)
l. h.
r. h.
l. h.
r. h.
ten.


ten.
ten.
l.h.
r.h.
Choral.
(Umk.)
(Inv.)
r.h.
r.h.


Lento.
rall.
M. II voll.
Full Sw.
p
lunga
p
M. I. Kopp. ab.
off Gt. to Ped.


Alla capella (Tempo di Chorale).
(sehr breit)
solenne, e con molta maestà
ff
M. I u. II voll.
Gt. & Sw. Full.
(Choral-Umkehrung.)
(Choral-Inversion.)
ff
Ped. Kopp. mit M. I.
Gt. to Ped.
legatiss. ed espress.
p
M. II. 8'.
Sw. 8'.
M. III. 8'. Mel.
Ch. 8'. Mel.
fff
M. I, II u. III. Kopp. (voll.)
Gt., Sw. & Ch. coup. (full.)
Ped. (voll.)
Ped. (full.)
pp
M. III. Dul.
Ch. Dul.
con molto espress.
M. II sanft 8'.
Sw. soft 8'.
fff
M. I. etc.
Gt. etc.


pp M. II. Sw.
rall.
ff M. I. etc. Gt. etc.
rall. -
ppp M. II. Sw.
Coda.
Allegro con brio. (♩. = 60)
poco brillante
M. I u. II voll.
f Gt. & Sw. full.
f
16' u. 8' mit Kopp. M. I u. II.
16' & 8' coup. to Gt. & Sw.
cresc.


ff
Adagio, e con molta maestà.
(sehr breit)
lunga
(alles Kopp. hier.)
fff all couplers here.
Volles Werk.
Full organ.
non rall.
fff
Posaune u. 32'.
Tromb. & 32'.
rfz
rall.
lunga
pausa
ppp
M. II. Bourdon 16' u. Picc. 2',
mit Trem.
Sw. Bourdon 16' & Picc. 2',
with Trem.
lunga
pausa

HORACE WADHAM NICHOLL.

Symphonische Präludien und Fugen für die Orgel.

OP. 30.

Symphonic Preludes and Fugues for the Organ.

OP. 30.

Jedes Heft 1 M., mit † bezeichnet 2 M., mit †† 3 M.

No.

EINFACHE FUGEN.

1. Präludium und Fuge, A moll. †
2. Präludium (Nocturne) und Fuge, F moll und F dur. †
3. Präludium (Marsch) und Fuge (Trompete), D dur. †
4. Präludium und Fuge, G moll. †
5. Präludium (Fantasie) und freie Fuge, C moll. ††
6. Präludium und Fuge, D moll (beide fünfstimmig). †

DOPPEL-FUGEN.

7. Präludium und chromatische Fuge, H moll, Contrapunkt in der 8^{va}. †
8. Präludium und Fuge (mit Orig.-Choral), C dur, Contrapunkt in der 8^{va}. ††
9. Präludium (Scherzo) und Fuge, E moll, Contrapunkt in der 10^{me}. ††
10. Präludium und Fuge, A dur, Contrapunkt in der 12^{me}. ††
11. Präludium (Pastorale) und Fuge, Es dur, dreifacher Contrapunkt. †
12. Präludium und Fuge, F dur, vierfacher Contrapunkt. ††

No.

SINGLE FUGUES.

1. Prelude and Fugue, A minor. †
2. Prelude (Nocturne) and Fugue, F minor and F major. †
3. Prelude (March) and Fugue (Trumpet), D major. †
4. Prelude and Fugue, G minor. †
5. Prelude (Fantasia) and free Fugue, C minor. ††
6. Prelude and Fugue, D minor (both five voices). †

DOUBLE FUGUES.

7. Prelude and Chromatic Fugue, B minor, Counterpoint in the 8^{va}. †
8. Prelude and Fugue (with Original Choral), C major, Counterpoint in the 8^{va}. ††
9. Prelude (Scherzo) and Fugue, E minor, Counterpoint in the 10^{th}. ††
10. Prelude and Fugue, A major, Counterpoint in the 12^{th}. ††
11. Prelude (Pastorale) and Fugue, $E^{\flat}$ major, Triple Counterpoint. †
12. Prelude and Fugue, F major, Quadruple Counterpoint. ††

Eigenthum der Verleger für alle Länder.

BREITKOPF & HÄRTEL
LEIPZIG · BRÜSSEL · LONDON · NEW YORK ·

Eingetragen in das Vereinsarchiv.

22888/899.

Seinem Freunde Herrn Professor Fried. Gernsheim in Berlin gewidmet.

Präludium (Scherzo) und Doppelfuge No. 9.

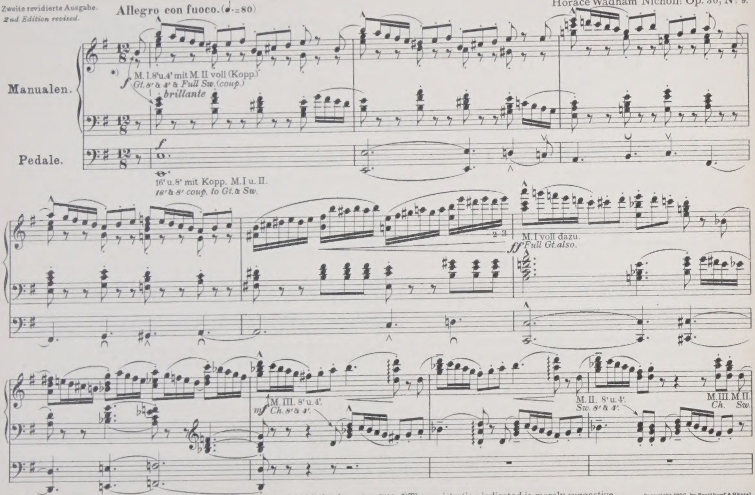
E moll.– Kontrapunkt in der 10me.

Prelude (Scherzo) and Double Fugue No. 9.

E minor.– Counterpoint in the 10th.

Zweite revidierte Ausgabe.
2nd Edition revised.

Horace Wadham Nicholl: Op. 30, No. 9.


Allegro con fuoco. (♩.=80)
Manualen.
Pedale.
*)
f
M. I. 8' u. 4' mit M. II voll (Kopp.)
Gt. 8' & 4' & Full Sw. (coup.)
brillante
f
16' u. 8' mit Kopp. M. I u. II.
16' & 8' coup. to Gt. & Sw.
ff
M. I voll dazu.
Full Gt. also.
mf
M. III. 8' u. 4'.
Ch. 8' & 4'.
M. II. 8' u. 4'.
Sw. 8' & 4'.
M. III. M. II.
Ch. Sw.

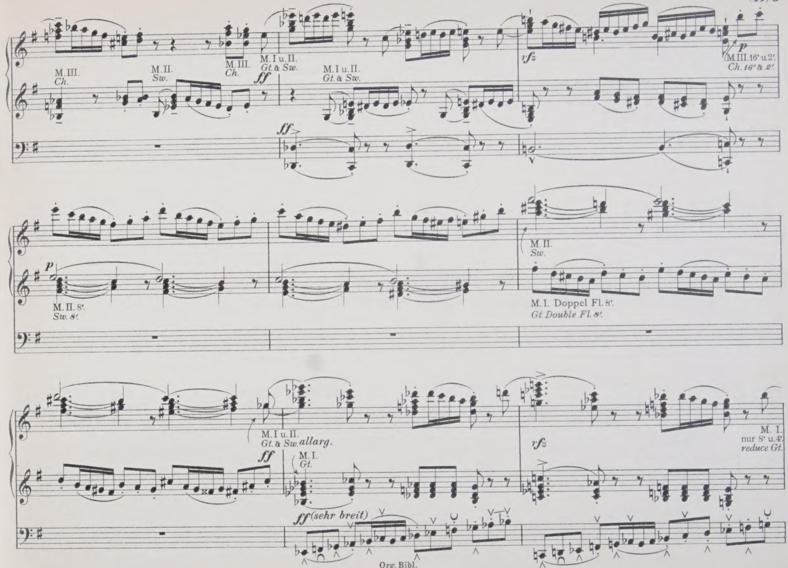
---

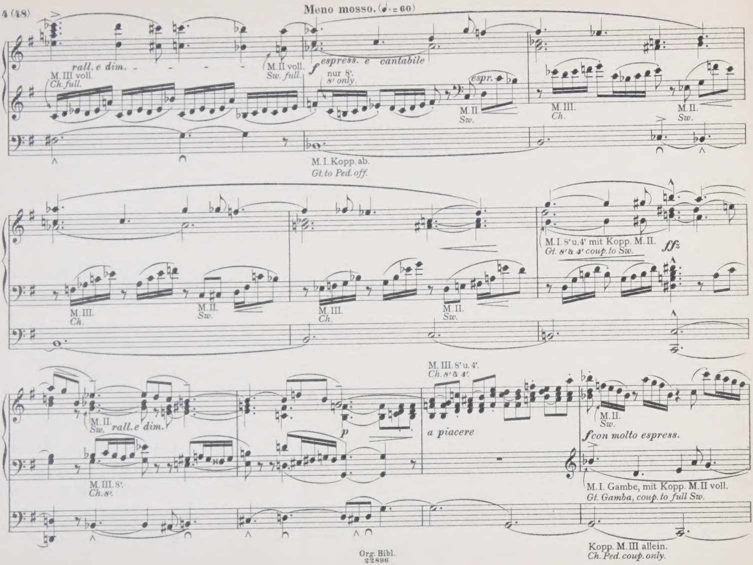
*) Die hier angedeutete Registration wird nur empfohlen und ist nicht bindend.

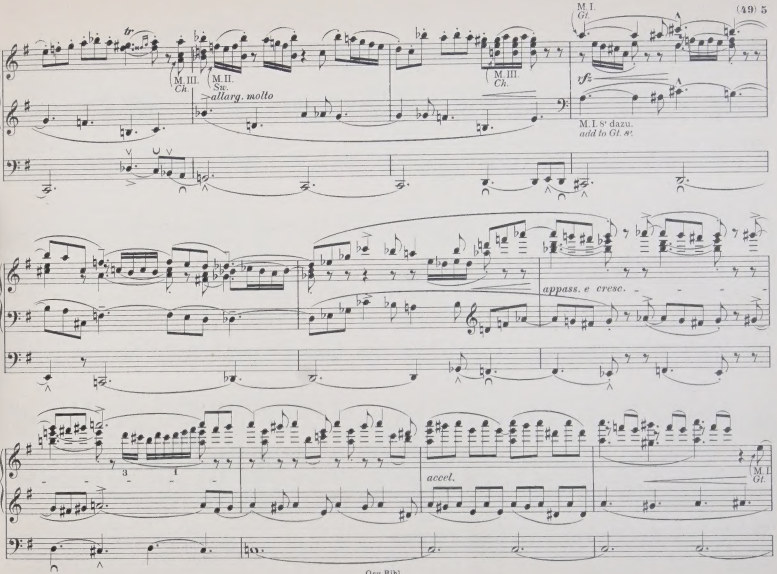
*) The registration indicated is merely suggestive.

Copyright 1900, by Breitkopf & Härtel.
Aufführungsrecht vorbehalten.

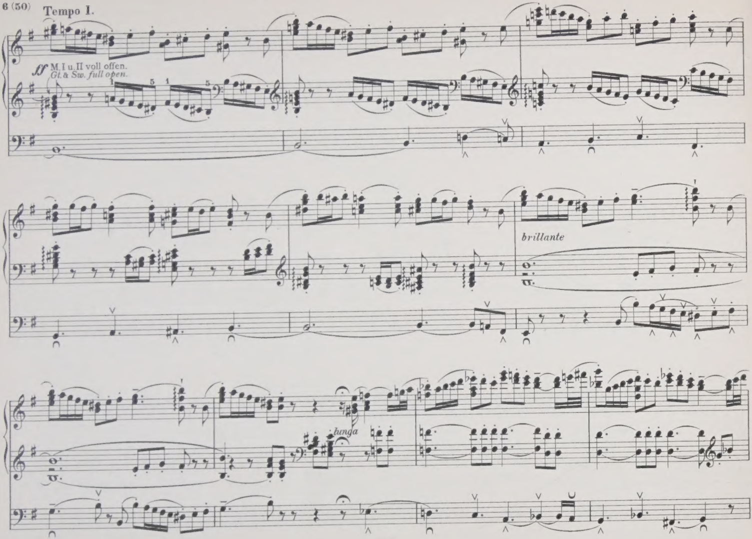
Stich und Druck von Breitkopf & Härtel in Leipzig.

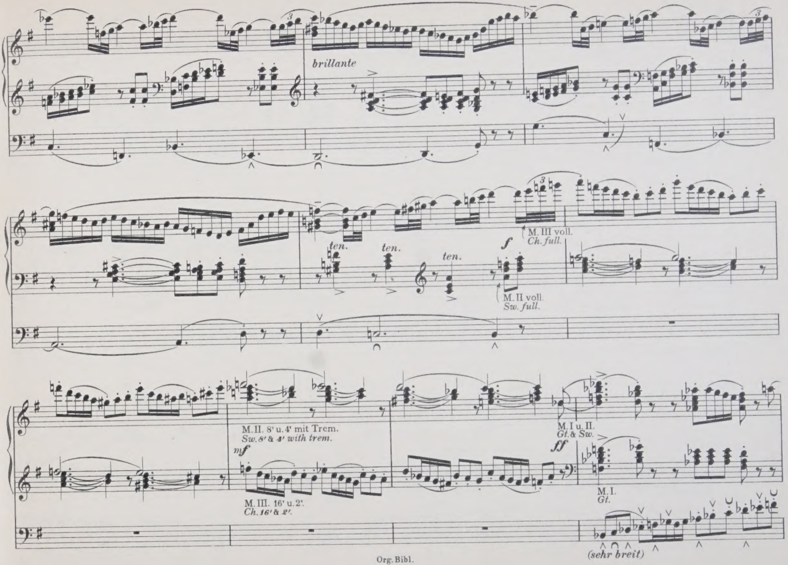

M. III.
Ch.
M. II.
Sw.
M. III.
Ch.
M. I u. II.
Gt. & Sw.
ff
M. I u. II.
Gt. & Sw.
ff
rfz
p
M. III. 16' u. 2'.
Ch. 16' & 2'.
p
M. II. 8'.
Sw. 8'.
M. II.
Sw.
M. I. Doppel Fl. 8'.
Gt. Double Fl. 8'.
M. I u. II.
Gt. & Sw.
allarg.
ff
M. I.
Gt.
ff (sehr breit)
rfz
M. I.
nur 8' u. 4'.
reduce Gt.

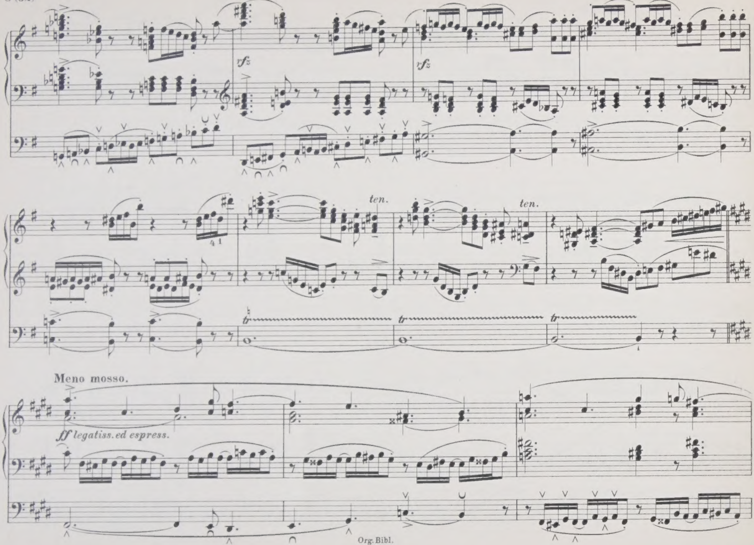

Meno mosso. (♩. = 60)
rall. e dim.
M. III voll.
Ch. full.
M. II voll.
Sw. full.
f espress. e cantabile
nur 8'.
8' only.
espr.
M. II.
Sw.
M. III.
Ch.
M. II.
Sw.
M. I. Kopp. ab.
Gt. to Ped. off.
M. III.
Ch.
M. II.
Sw.
M. III.
Ch.
M. II.
Sw.
M. I. 8' u. 4' mit Kopp. M. II.
Gt. 8' & 4' coup. to Sw.
ffz
M. II.
Sw.
rall. e dim.
M. III. 8'.
Ch. 8'.
p
M. III. 8' u. 4'.
Ch. 8' & 4'.
a piacere
M. II.
Sw.
f con molto espress.
M. I. Gambe, mit Kopp. M. II voll.
Gt. Gamba, coup. to full Sw.
Kopp. M. III allein.
Ch. Ped. coup. only.

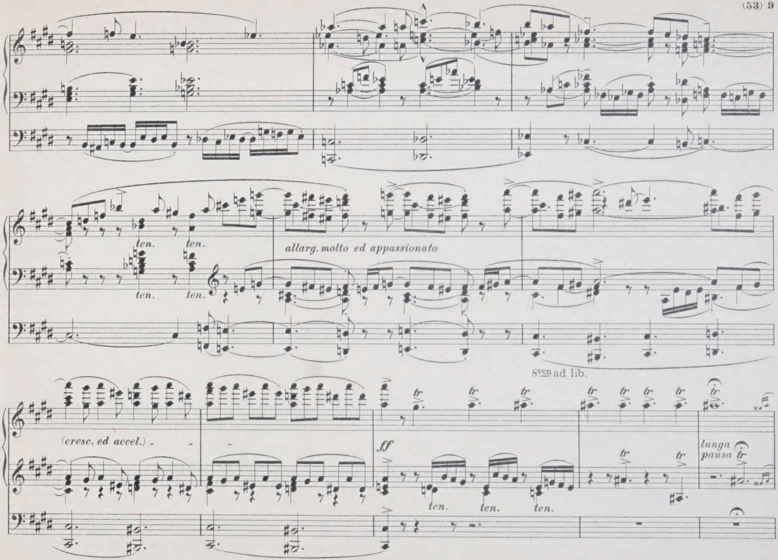

tr
M. III.
Ch.
M. II.
Sw.
allarg. molto
M. III.
Ch.
M. I.
Gt.
rfz
M. I. 8' dazu.
add to Gt. 8'.
appass. e cresc.
3
1
accel.
M. I.
Gt.

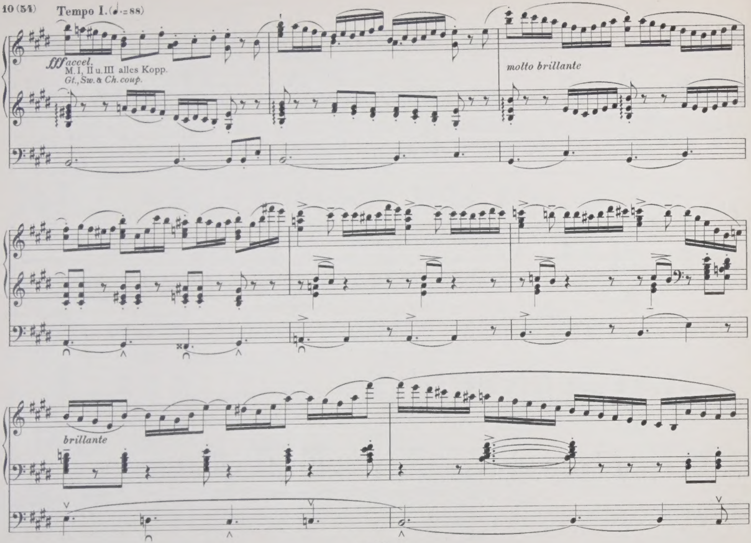
Tempo I.

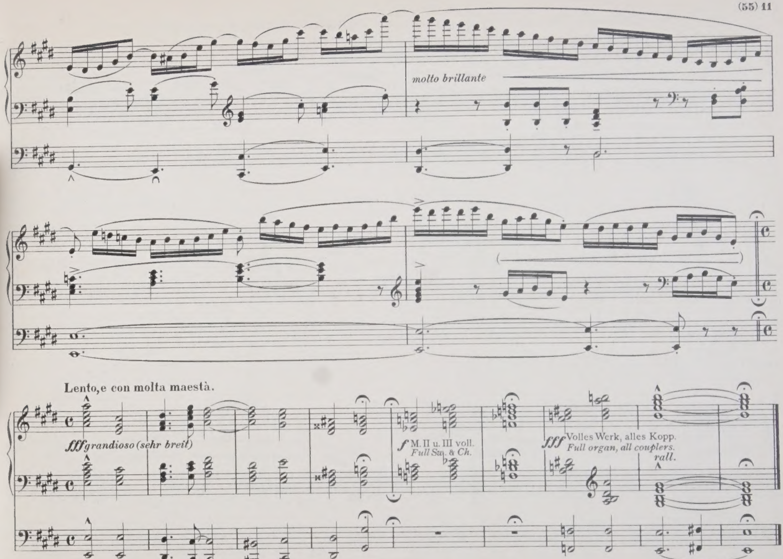



3
brillante
3
ten.
ten.
ten.
f
M. III voll.
Ch. full.
M. II voll.
Sw. full.
M. II. 8' u. 4' mit Trem.
Sw. 8' & 4' with trem.
mf
M. III. 16' u. 2'.
Ch. 16' & 2'.
ff
M. I u. II.
Gt. & Sw.
M. I.
Gt.
(sehr breit)


rfz
rfz
4 1
ten.
ten.
tr
tr
tr
Meno mosso.
ff legatiss. ed espress.

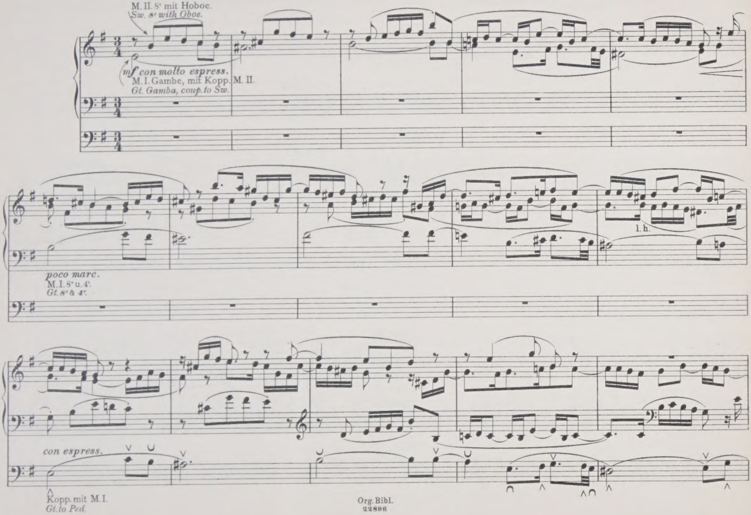

ten.
ten.
ten.
ten.
allarg. molto ed appassionato
8ven ad lib.
(cresc. ed accel.)
ff
tr
ten.
ten.
ten.
lunga pausa

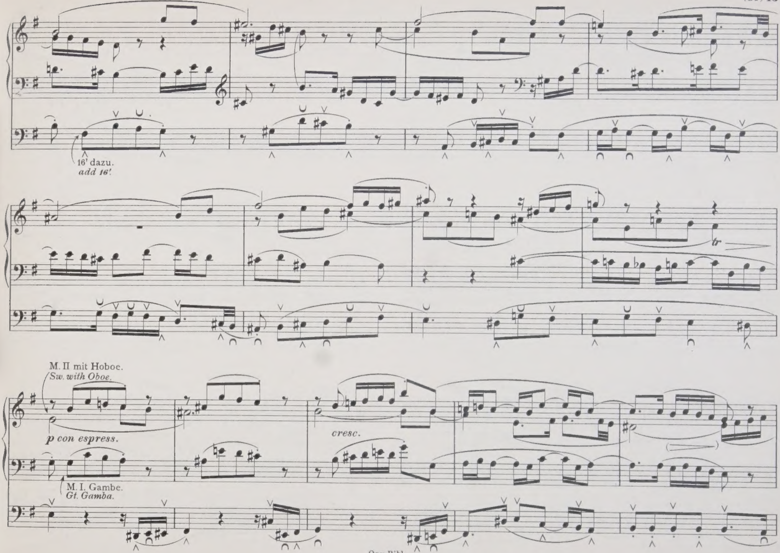

Tempo I. (♩. = 88)
fff accel.
M. I, II u. III alles Kopp.
Gt., Sw. & Ch. coup.
molto brillante
brillante

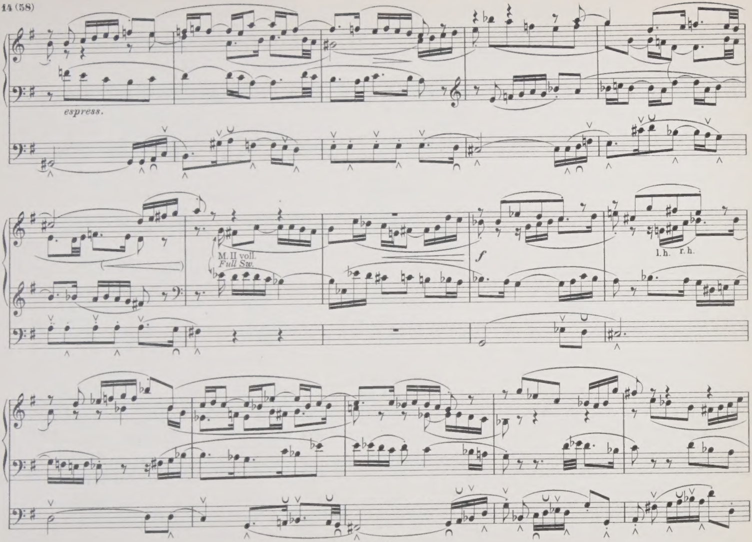

molto brillante
Lento,e con molta maestà.
fff grandioso (sehr breit)
f M. II u. III voll.
Full Sw. & Ch.
fff Volles Werk, alles Kopp.
Full organ, all couplers.
rall.

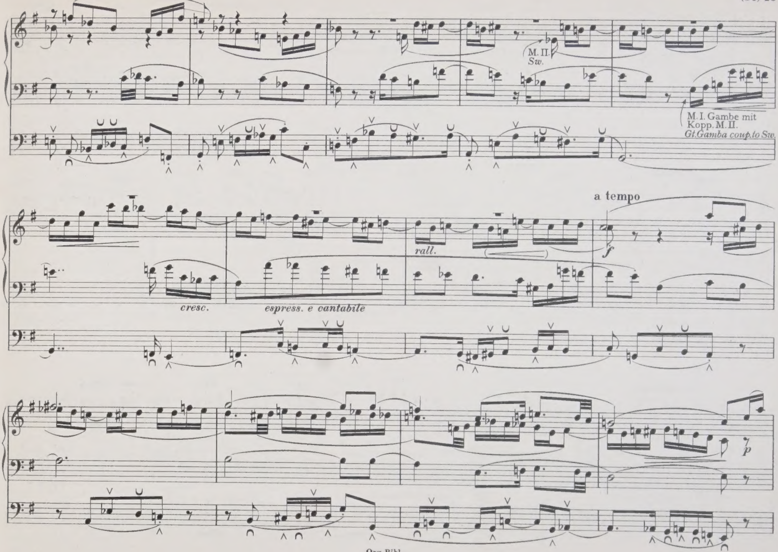
Doppelfuge. (Kontrapunkt in der 10^me.) | Double Fugue. (Counterpoint in the 10th.)

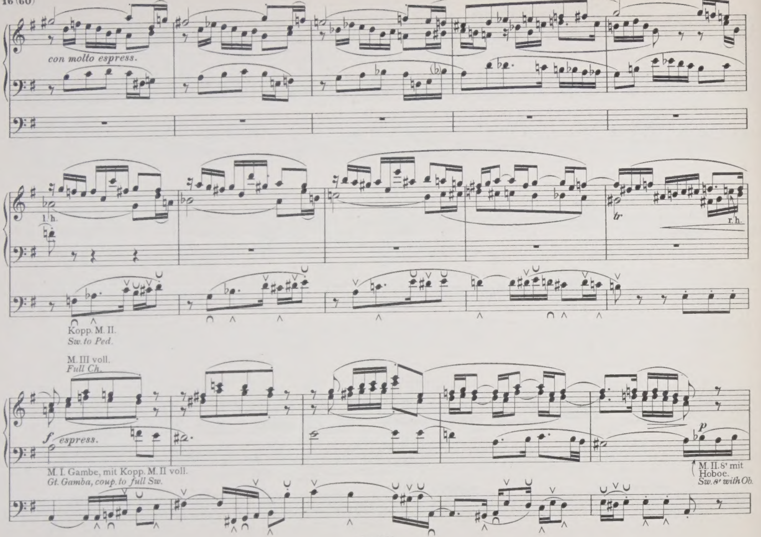
Larghetto con moto, ed espress. (♪ = 100)

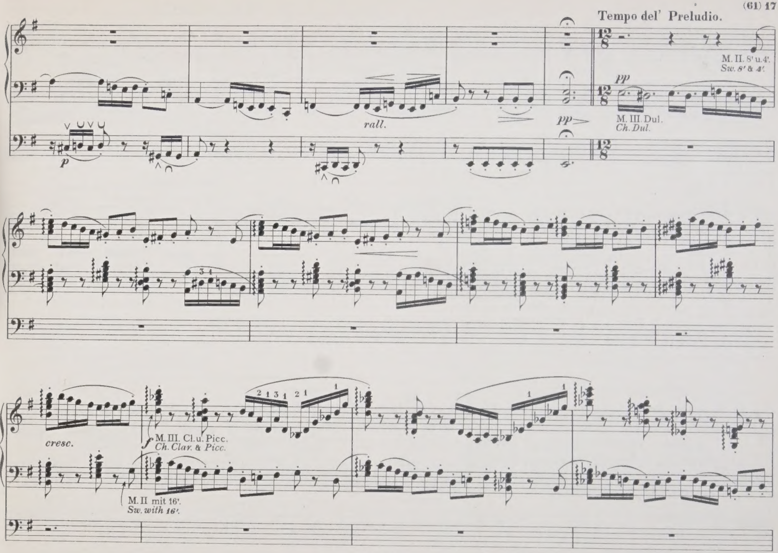


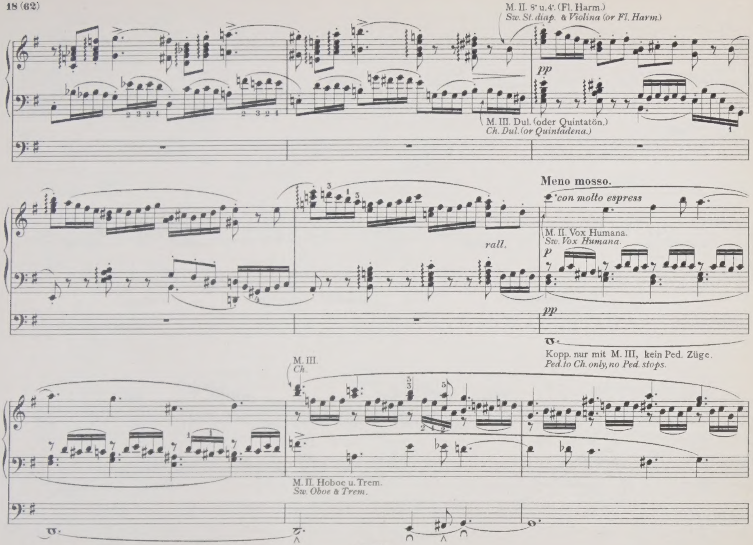

16' dazu.
add 16'.
M. II mit Hoboe.
Sw. with Oboe.
p con espress.
M. I. Gambe.
Gt. Gamba.
cresc.
tr

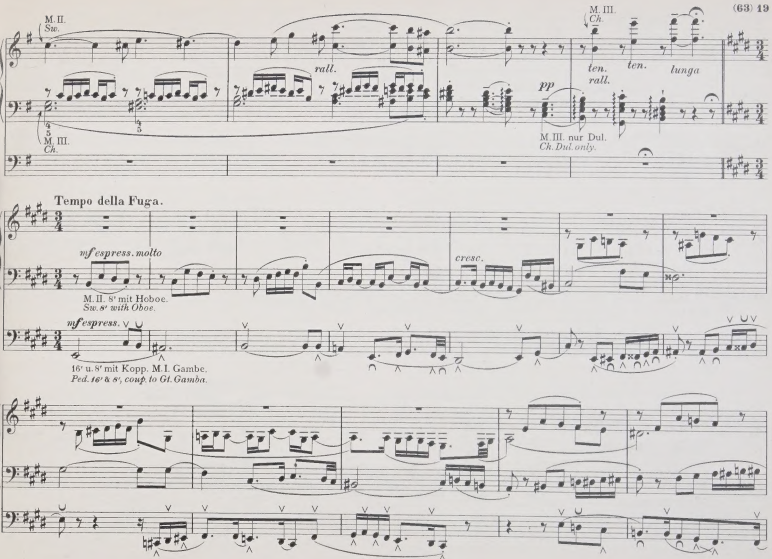

espress.
M. II voll.
Full Sw.
f
l.h.
r.h.

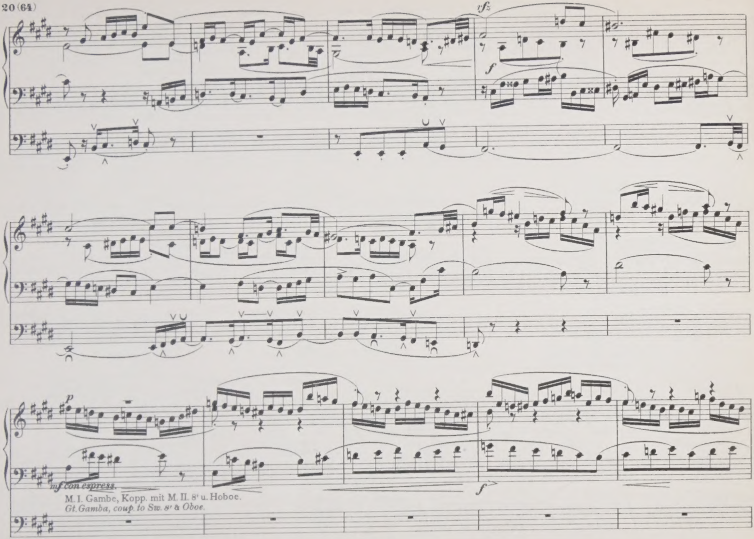

M. II.
Sw.
M. I. Gambe mit
Kopp. M. II.
Gt.Gamba coup.to Sw.
cresc.
espress. e cantabile
rall.
a tempo
f
p

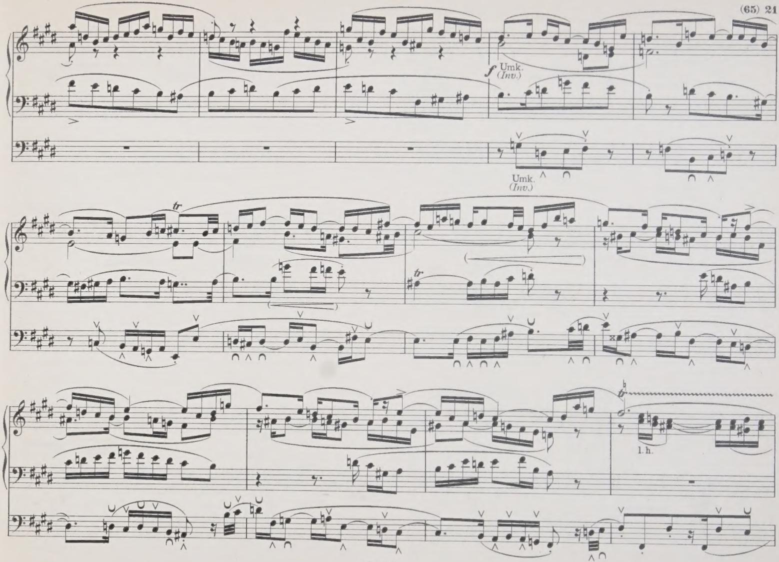

con molto espress.
l.h.
tr
r.h.
Kopp. M. II.
Sw. to Ped.
M. III voll.
Full Ch.
f
espress.
M. I. Gambe, mit Kopp. M. II voll.
Gt. Gamba, coup. to full Sw.
p
M. II. 8' mit Hoboe.
Sw. 8' with Ob.

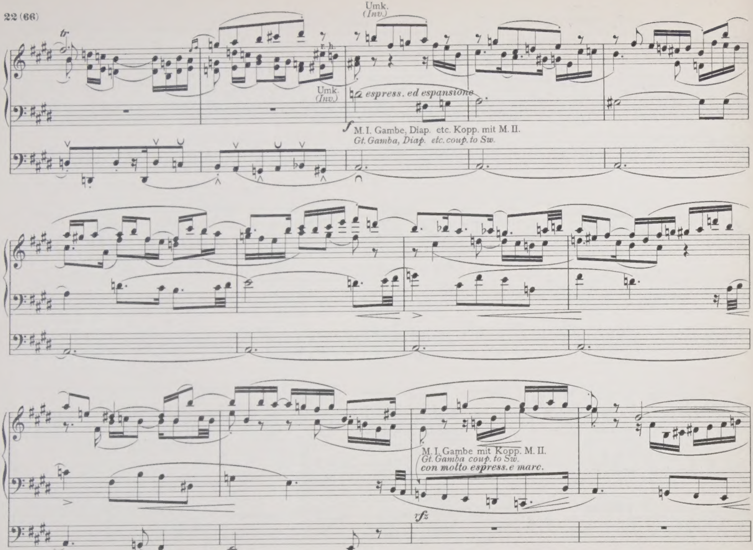

Tempo del' Preludio.
p
rall.
pp
pp
M. II. 8' u. 4'.
Sw. 8' & 4'.
M. III. Dul.
Ch. Dul.
cresc.
f
M. III. Cl. u. Picc.
Ch. Clar. & Picc.
M. II mit 16'.
Sw. with 16'.

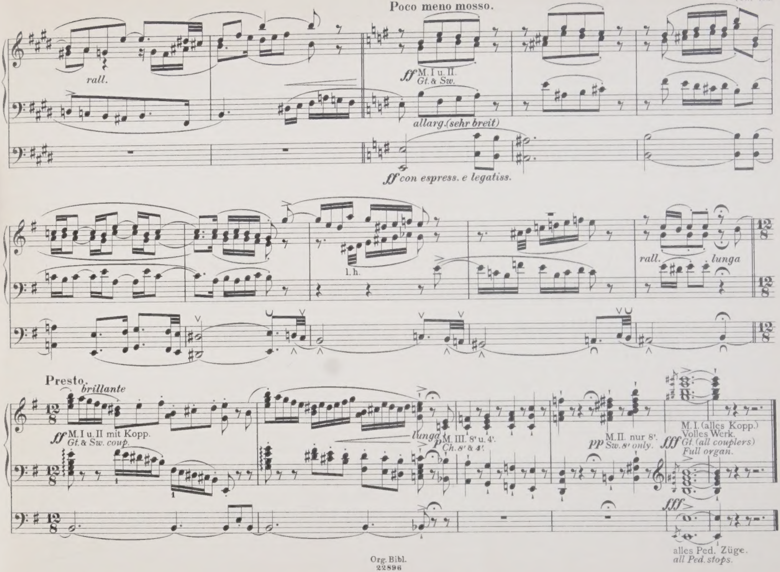

M. II. 8' u. 4'. (Fl. Harm.)
Sw. St. diap. & Violina (or Fl. Harm.)
pp
M. III. Dul. (oder Quintatön.)
Ch. Dul. (or Quintadena.)
rall.
Meno mosso.
con molto espress
M. II. Vox Humana.
Sw. Vox Humana.
p
pp
Kopp. nur mit M. III, kein Ped. Züge.
Ped. to Ch. only, no Ped. stops.
M. III.
Ch.
M. II. Hoboe u. Trem.
Sw. Oboe & Trem.


M. II.
Sw.
rall.
M. III.
Ch.
4
5
4
5
pp
M. III. nur Dul.
Ch. Dul. only.
M. III.
Ch.
ten.
rall.
ten.
lunga
Tempo della Fuga.
mf espress. molto
M. II. 8' mit Hoboe.
Sw. 8' with Oboe.
cresc.
mf espress.
16' u. 8' mit Kopp. M. I. Gambe.
Ped. 16' & 8', coup. to Gt. Gamba.


rfz
f
p
mf con espress.
f
M. I. Gambe, Kopp. mit M. II. 8' u. Hoboe.
Gt. Gamba, coup. to Sw. 8' & Oboe.


f
Umk.
(Inv.)
Umk.
(Inv.)
tr
tr
tr
l. h.


Umk.
(Inv.)
tr
r. h.
Umk.
(Inv.)
espress. ed espansione
f M. I. Gambe, Diap. etc. Kopp. mit M. II.
Gt. Gamba, Diap. etc. coup. to Sw.
M. I. Gambe mit Kopp. M. II.
Gt. Gamba coup. to Sw.
con molto espress. e marc.
rfz


Poco meno mosso.
rall.
ff M. I u. II.
Gt. & Sw.
allarg. (sehr breit)
ff con espress. e legatiss.
l. h.
rall.
lunga
12/8
Presto.
brillante
ff M. I u. II mit Kopp.
Gt. & Sw. coup.
lunga
p M. III. 8' u. 4'.
Ch. 8' & 4'.
pp M. II. nur 8'.
Sw. 8' only.
fff M. I. (alles Kopp.)
Volles Werk.
Gt. (all couplers)
Full organ.
fff
alles Ped. Züge.
all Ped. stops.

HORACE WADHAM NICHOLL.

Symphonische Präludien und Fugen
für die Orgel.
OP. 30.

Symphonic Preludes and Fugues
for the Organ.
OP. 30.

Jedes Heft 1 M, mit † bezeichnet 2 M, mit †† 3 M.

EINFACHE FUGEN.

No.
1. Präludium und Fuge, A moll. †
2. Präludium (Nocturne) und Fuge, F moll und F dur. †
3. Präludium (Marsch) und Fuge (Trompete), D dur. †
4. Präludium und Fuge, G moll. †
5. Präludium (Fantasie) und freie Fuge, C moll. ††
6. Präludium und Fuge, D moll (beide fünfstimmig). †

DOPPEL-FUGEN.

7. Präludium und chromatische Fuge, H moll, Contrapunkt in der 8va. †
8. Präludium und Fuge (mit Orig.-Choral), C dur, Contrapunkt in der 8va. ††
9. Präludium (Scherzo) und Fuge, E moll, Contrapunkt in der 10me. ††
10. Präludium und Fuge, A dur, Contrapunkt in der 12me. ††
11. Präludium (Pastorale) und Fuge, Es dur, dreifacher Contrapunkt. †
12. Präludium und Fuge, F dur, vierfacher Contrapunkt. ††

SINGLE FUGUES.

No.
1. Prelude and Fugue, A minor. †
2. Prelude (Nocturne) and Fugue, F minor and F major. †
3. Prelude (March) and Fugue (Trumpet), D major. †
4. Prelude and Fugue, G minor. †
5. Prelude (Fantasia) and free Fugue, C minor. ††
6. Prelude and Fugue, D minor (both five voices). †

DOUBLE FUGUES.

7. Prelude and Chromatic Fugue, B minor, Counterpoint in the 8va. †
8. Prelude and Fugue (with Original Choral), C major, Counterpoint in the 8va. ††
9. Prelude (Scherzo) and Fugue, E minor, Counterpoint in the 10th. ††
10. Prelude and Fugue, A major, Counterpoint in the 12th. ††
11. Prelude (Pastorale) and Fugue, E♭ major, Triple Counterpoint. †
12. Prelude and Fugue, F major, Quadruple Counterpoint. ††

Eigenthum der Verleger für alle Länder

BREITKOPF & HÄRTEL
LEIPZIG · BRÜSSEL · LONDON · NEW YORK.

Eingetragen in das Vereinsarchiv

22888/899.

Herrn Professor Heinrich Germer in Dresden gewidmet.

Präludium und Doppelfuge No. 10.

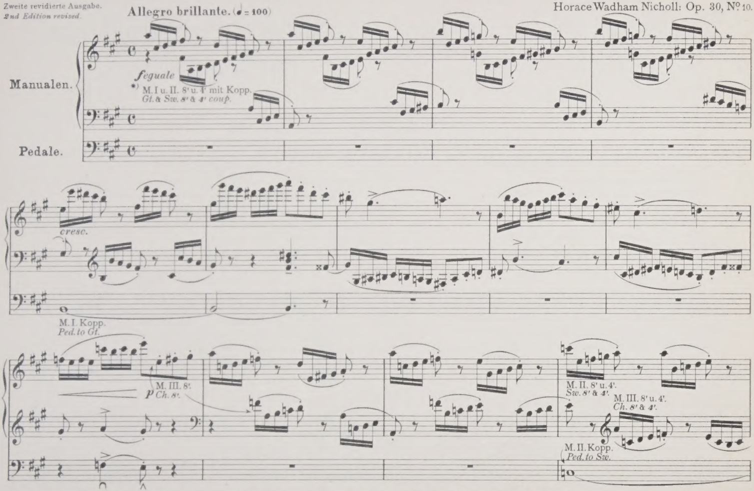
A dur. – Kontrapunkt in der 12me.

Prelude and Double Fugue No. 10.

A major. – Counterpoint in the 12th.

Zweite revidierte Ausgabe.
2nd Edition revised.

Horace Wadham Nicholl: Op. 30, No. 10.

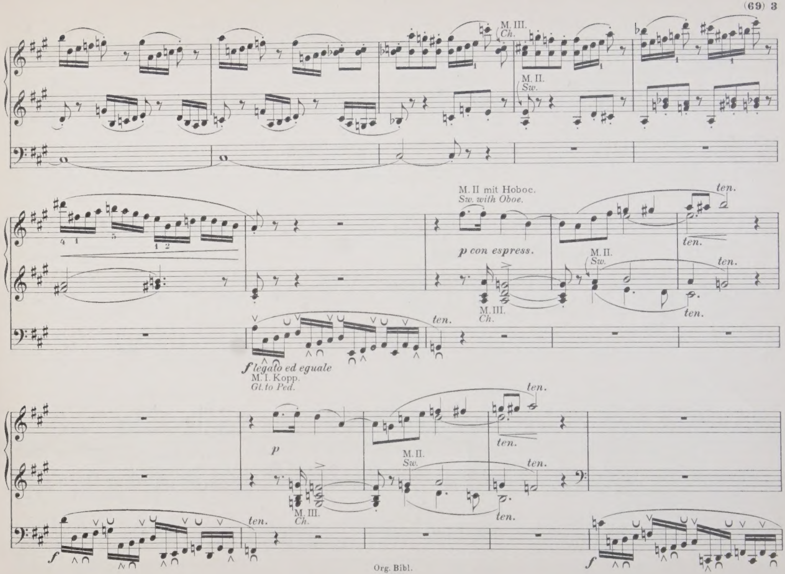


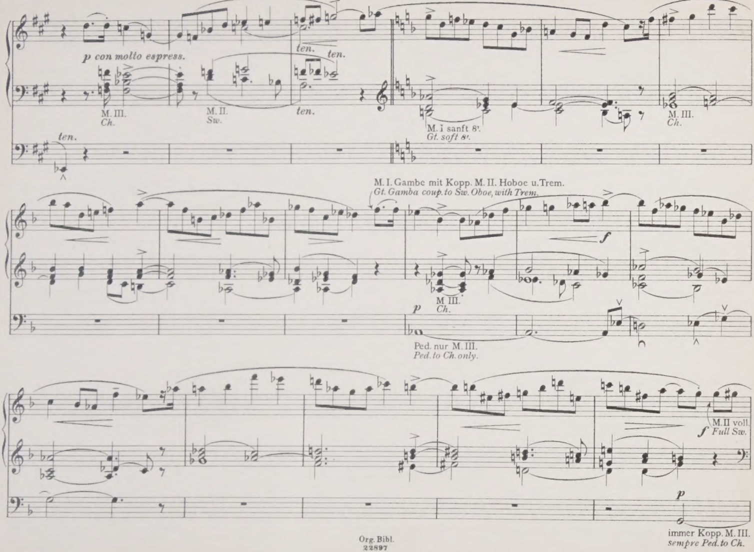
*) Die hier angedeutete Registration wird nur empfohlen und ist nicht bindend.

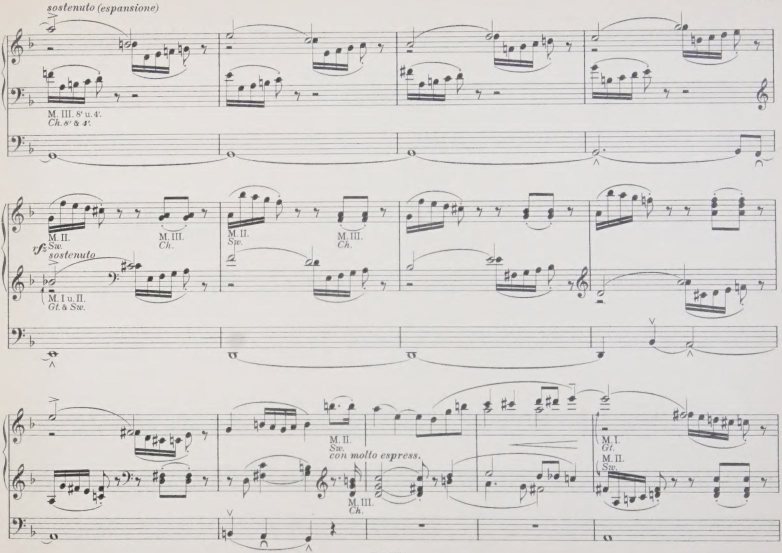
*) The registration indicated is merely suggestive.

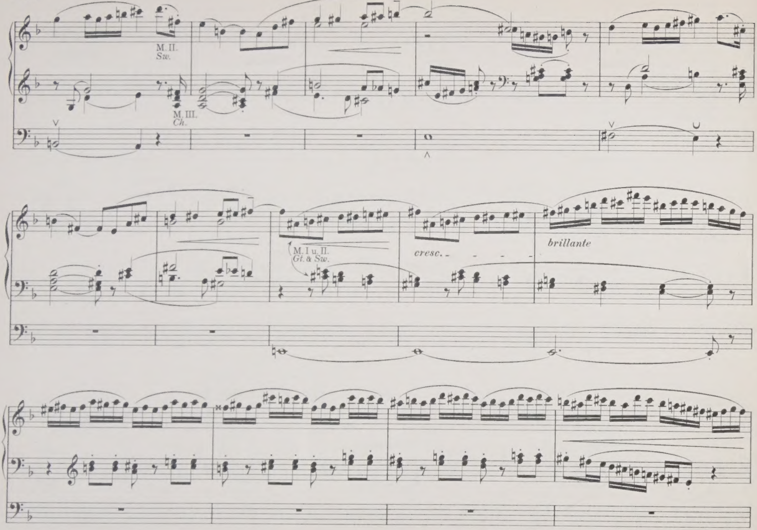
Stich und Druck von Breitkopf & Härtel in Leipzig.

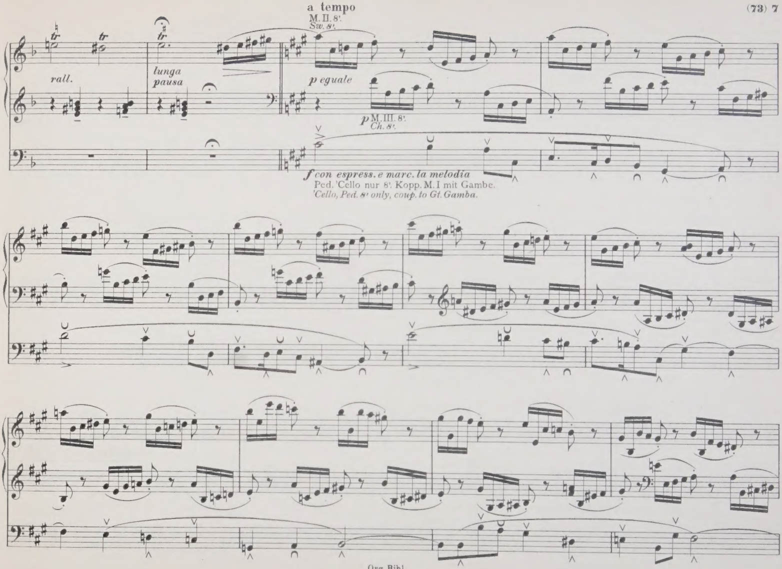
Copyright 1909, by Breitkopf & Härtel.
Aufführungsrecht vorbehalten.

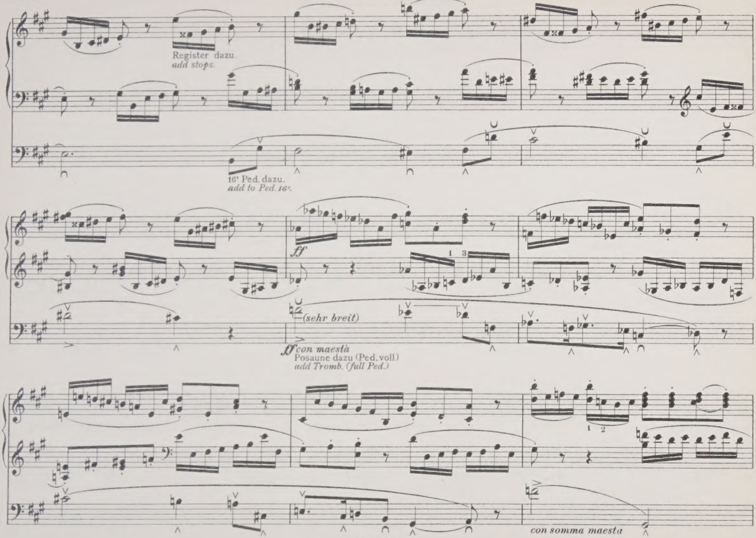

M. III.
Ch.
M. II.
Sw.
M. II mit Hoboe.
Sw. with Oboe.
ten.
p con espress.
M. II.
Sw.
ten.
M. III.
Ch.
ten.
f legato ed eguale
M. I. Kopp.
Gt. to Ped.
ten.
p
M. II.
Sw.
ten.
M. III.
Ch.
ten.
f

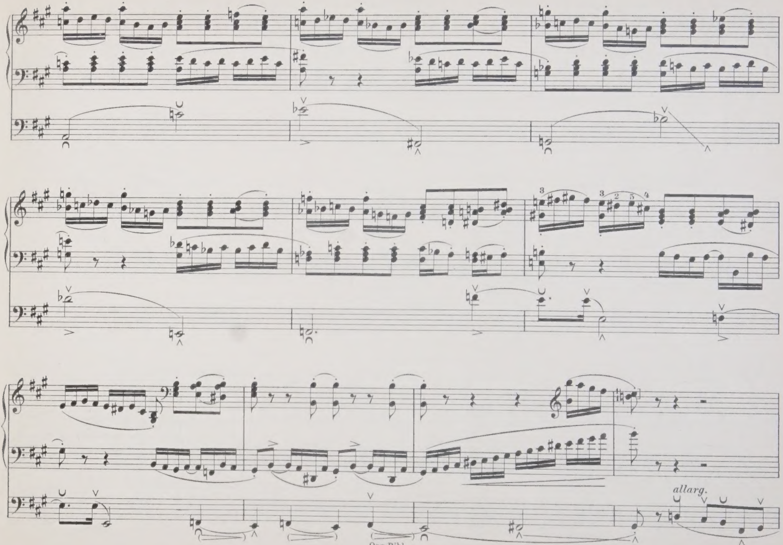

p con molto espress.
ten.
ten.
ten.
ten.
M. III.
Ch.
M. II.
Sw.
M. I sanft 8'.
Gt. soft 8'.
M. III.
Ch.
M. I. Gambe mit Kopp. M. II. Hoboe u. Trem.
Gt. Gamba coup. to Sw. Oboe, with Trem.
f
M III.
Ch.
p
Ped. nur M. III.
Ped. to Ch. only.
M.II voll.
Full Sw.
f
p
immer Kopp. M. III.
sempre Ped. to Ch.

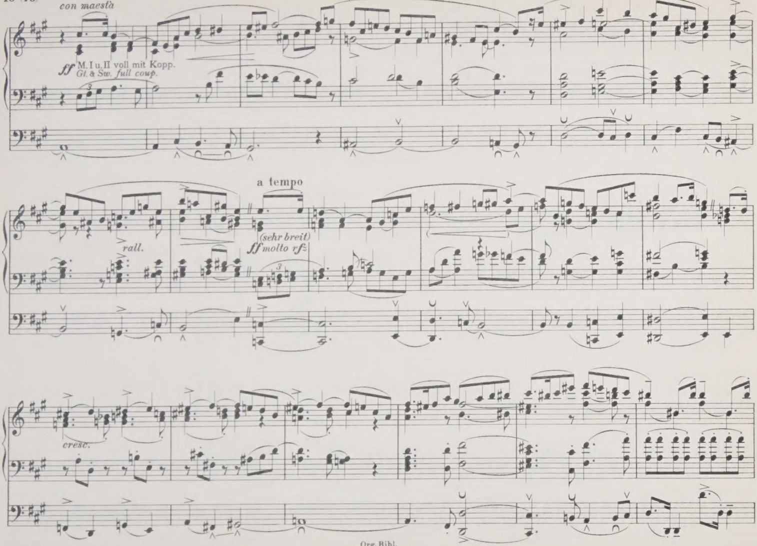

sostenuto (espansione)
M. III. 8' u. 4'.
Ch. 8' & 4'.
M. II.
Sw.
rfz
M. III.
Ch.
sostenuto
M. I u. II.
Gt. & Sw.
M. II.
Sw.
M. III.
Ch.
M. II.
Sw.
con molto espress.
M. III.
Ch.
M. I.
Gt.
M. II.
Sw.

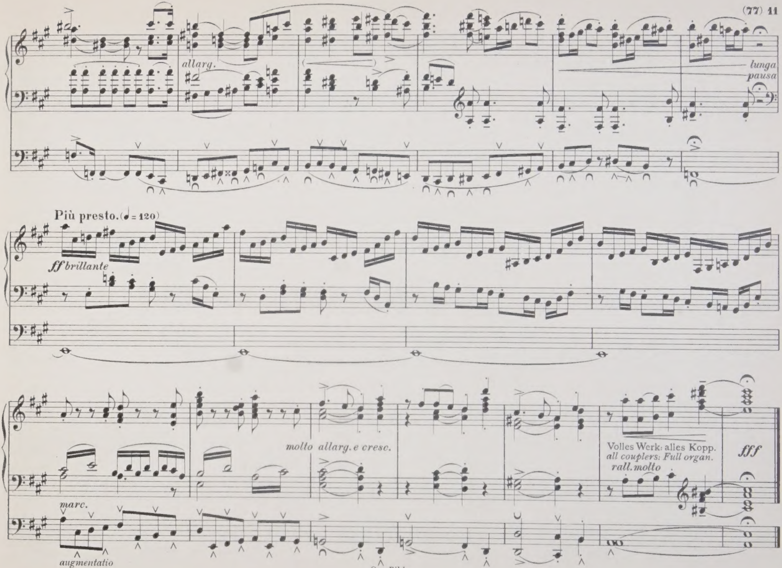

M. II.
Sw.
M. III.
Ch.
M. I u. II.
Gt. & Sw.
cresc. - - - -
brillante


a tempo
M. II. 8'.
Sw. 8'.
tr
tr
tr
rall.
lunga pausa
p eguale
p M. III. 8'.
Ch. 8'.
f con espress. e marc. la melodia
Ped. 'Cello nur 8'. Kopp. M. I mit Gambe.
'Cello, Ped. 8' only, coup. to Gt. Gamba.

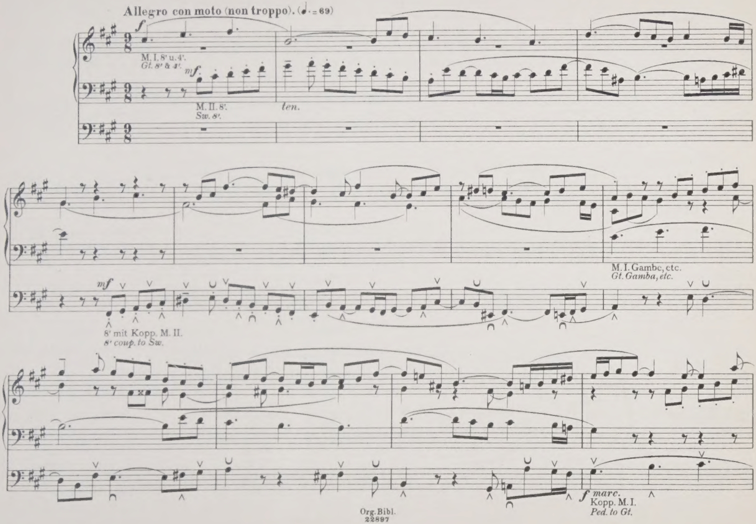

Register dazu.
add stops.
16' Ped. dazu.
add to Ped. 16'.
ff
1 3
(sehr breit)
ff con maestà
Posaune dazu (Ped. voll)
add Tromb. (full Ped.)
1 2
con somma maesta

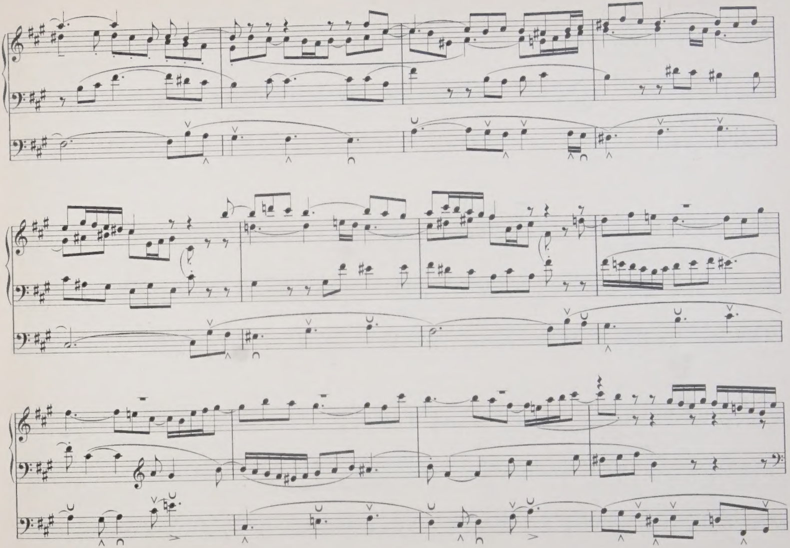

allarg.

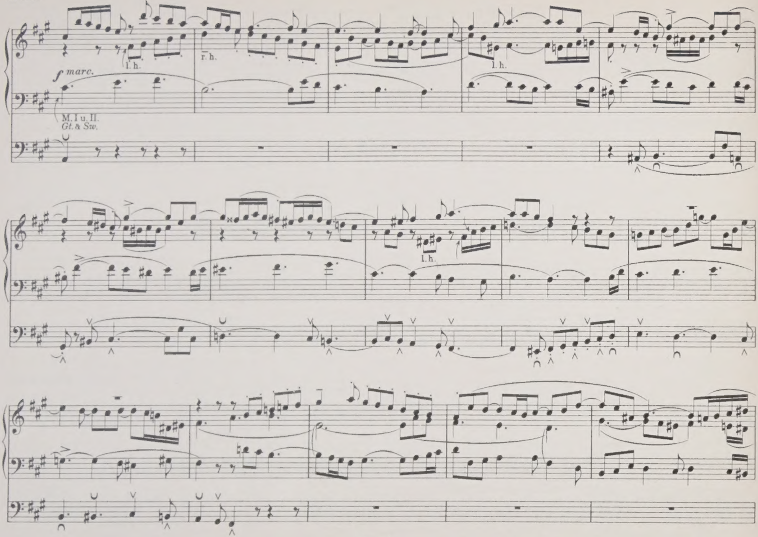

con maestà
ff M. I u. II voll mit Kopp.
Gt. & Sw. full coup.
3
rall.
a tempo
(sehr breit)
ff molto rfz
3
cresc.

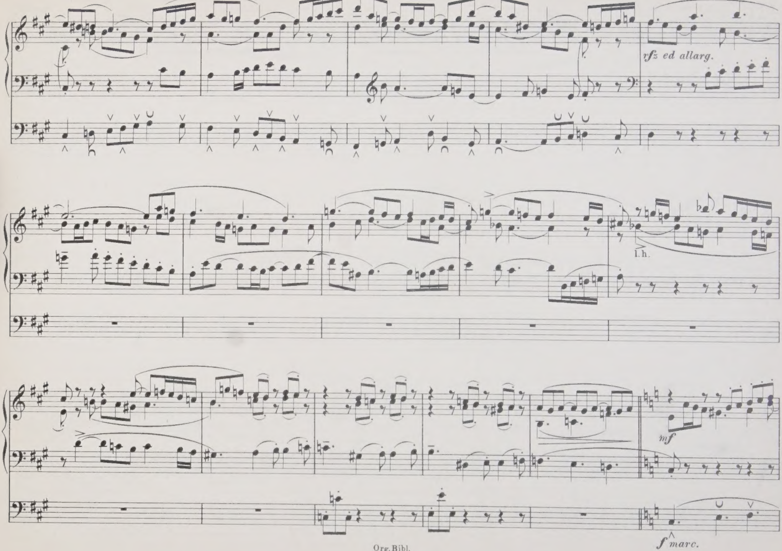

allarg.
lunga
pausa
Più presto. (♩= 120)
ff brillante
marc.
augmentatio
molto allarg. e cresc.
Volles Werk: alles Kopp.
all couplers: Full organ.
rall. molto
fff

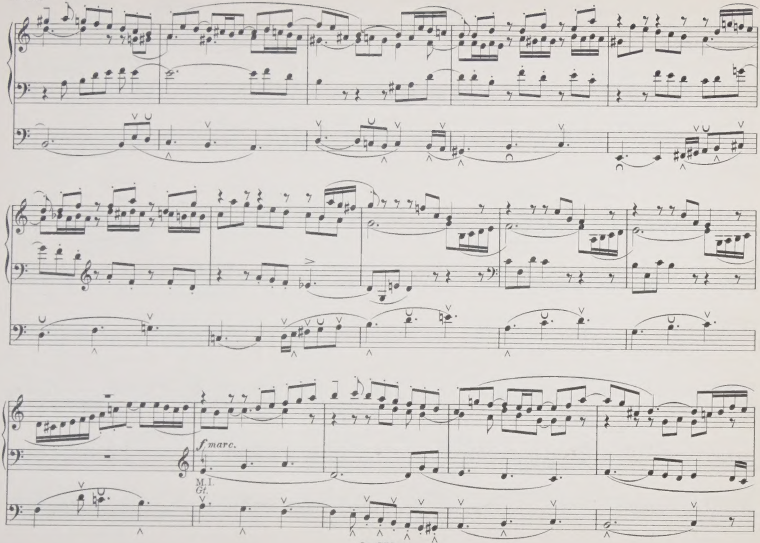
Doppelfuge. (Kontrapunkt in der 12^me^.) | Double Fugue. (Counterpoint in the 12th.)

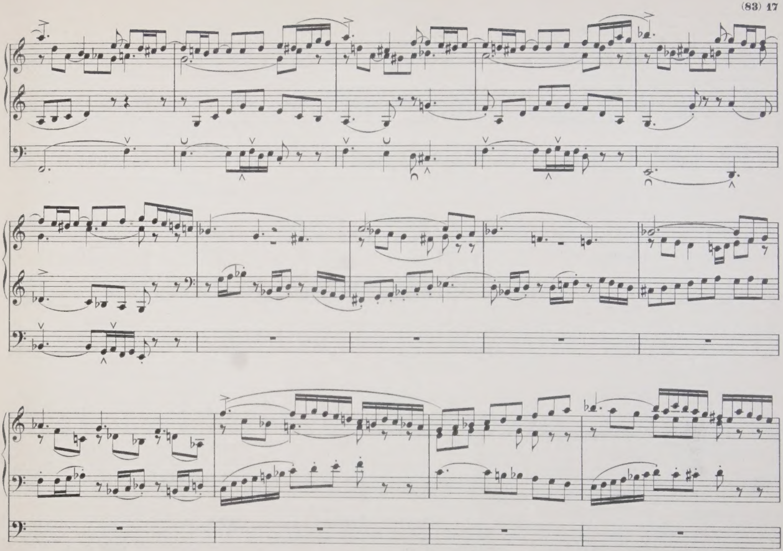


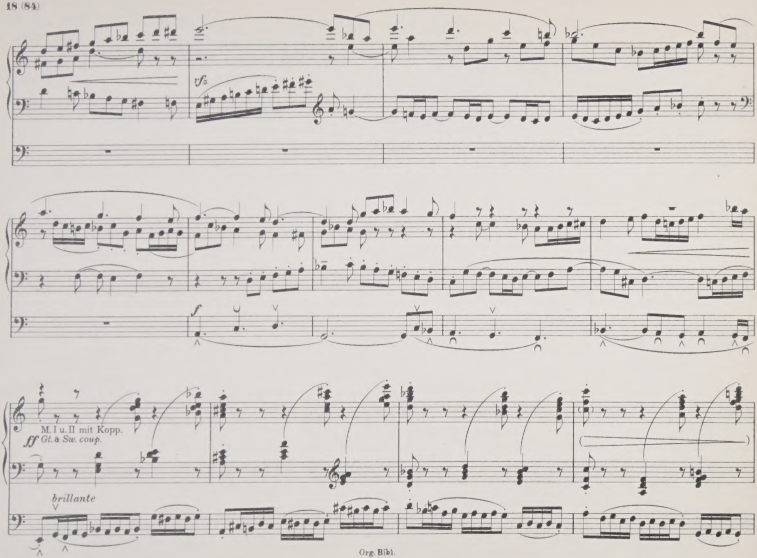


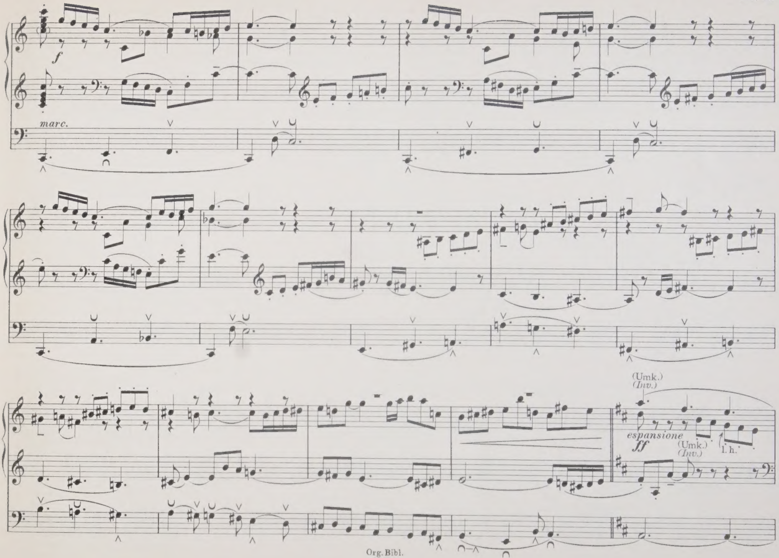

l. h.
r. h.
l. h.
f marc.
M. I u. II.
Gt. & Sw.
l. h.

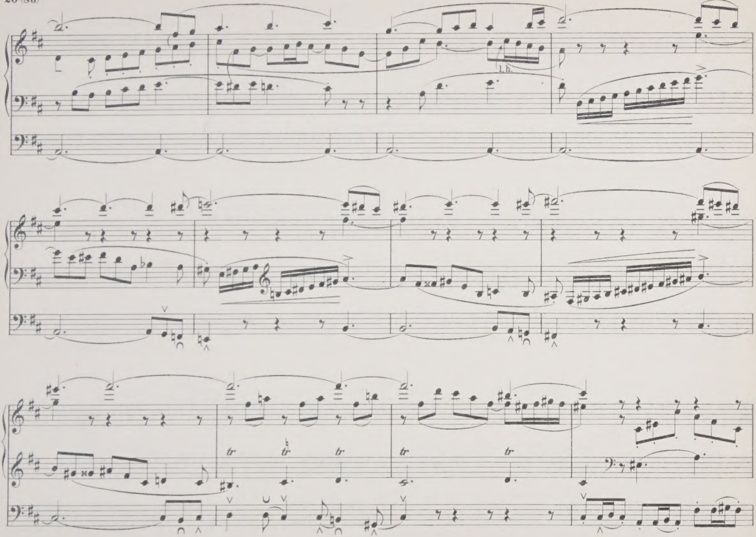

rfz ed allarg.
l.h.
mf
f marc.

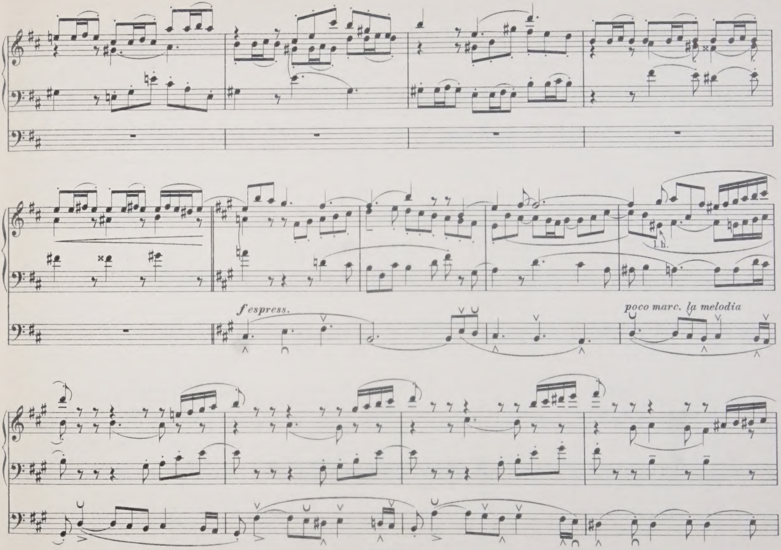

f marc.
M.I.
Gt.

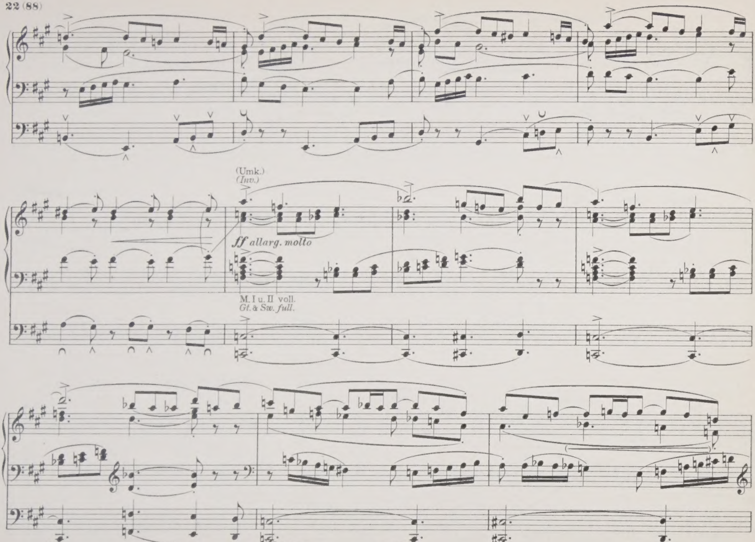


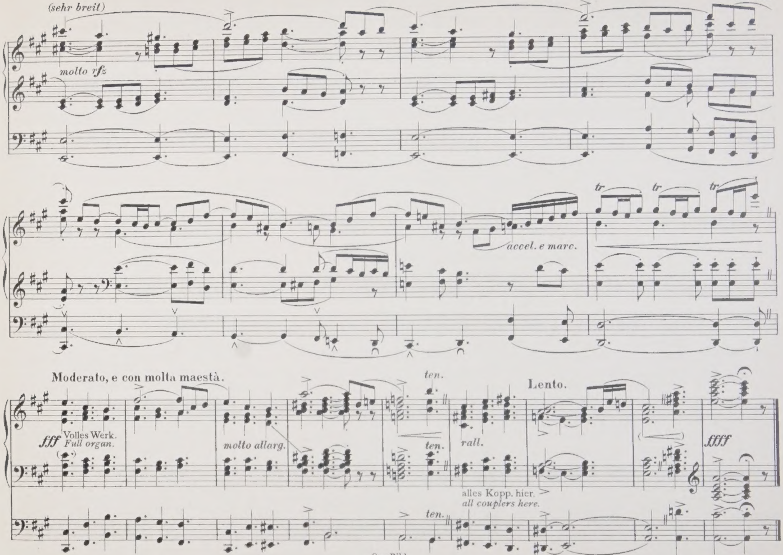

rfz
f
M. I u. II mit Kopp.
ff Gt. & Sw. coup.
brillante


f
marc.
(Umk.)
(Inv.)
espansione
ff
(Umk.)
(Inv.)
l. h.


l. h.
tr
tr
tr
tr
tr


f espress.
poco marc. la melodia
l.h.


(Umk.)
(Inv.)
ff allarg. molto
M. I u. II voll.
Gt. & Sw. full.


(sehr breit)
molto rfz
tr
tr
tr
accel. e marc.
Moderato, e con molta maestà.
fff
Volles Werk.
Full organ.
molto allarg.
ten.
ten.
ten.
rall.
Lento.
alles Kopp. hier.
all couplers here.
ffff

HORACE WADHAM NICHOLL.

Symphonische Präludien und Fugen
für die Orgel.
OP. 30.

Symphonic Preludes and Fugues
for the Organ.
OP. 30.

Jedes Heft 1 M, mit † bezeichnet 2 M, mit †† 3 M.

EINFACHE FUGEN.

No.
1. **Präludium** und Fuge, A moll. †
2. Präludium (Nocturne) und Fuge, F moll und F dur. †
3. Präludium (Marsch) und Fuge (Trompete), D dur. †
4. Präludium und Fuge, G moll. †
5. Präludium (Fantasie) und freie Fuge, C moll. ††
6. Präludium und Fuge, D moll (beide fünfstimmig). †

DOPPEL-FUGEN.

7. **Präludium** und chromatische Fuge, H moll, Contrapunkt in der 8va. †
8. Präludium und Fuge (mit Orig.-Choral), C dur, Contrapunkt in der 8va. ††
9. Präludium (Scherzo) und Fuge, E moll, Contrapunkt in der 10me. ††
10. Präludium und Fuge, A dur, Contrapunkt in der 12me. ††
11. Präludium (Pastorale) und Fuge, Es dur, dreifacher Contrapunkt. †
12. Präludium und Fuge, F dur, vierfacher Contrapunkt. ††

SINGLE FUGUES.

No.
1. Prelude and Fugue, A minor. †
2. Prelude (Nocturne) and Fugue, F minor and F major. †
3. Prelude (March) and Fugue (Trumpet), D major. †
4. Prelude and Fugue, G minor. †
5. Prelude (Fantasia) and free Fugue, C minor. ††
6. Prelude and Fugue, D minor (both five voices). †

DOUBLE FUGUES.

7. Prelude and Chromatic Fugue, B minor, Counterpoint in the 8va. †
8. Prelude and Fugue (with Original Choral), C major, Counterpoint in the 8va. ††
9. Prelude (Scherzo) and Fugue, E minor, Counterpoint in the 10th. ††
10. Prelude and Fugue, A major, Counterpoint in the 12th. ††
11. Prelude (Pastorale) and Fugue, E♭ major, Triple Counterpoint. †
12. Prelude and Fugue, F major, Quadruple Counterpoint. ††

Eigenthum der Verleger für alle Länder.

BREITKOPF & HÄRTEL
LEIPZIG · BRÜSSEL · LONDON · NEW YORK.

Eingetragen in das Vereinsarchiv.

22886/899.

Seinem Freunde Asger Hamerik in Kopenhagen gewidmet.

Präludium (Pastorale) und Fuge N°. 11.

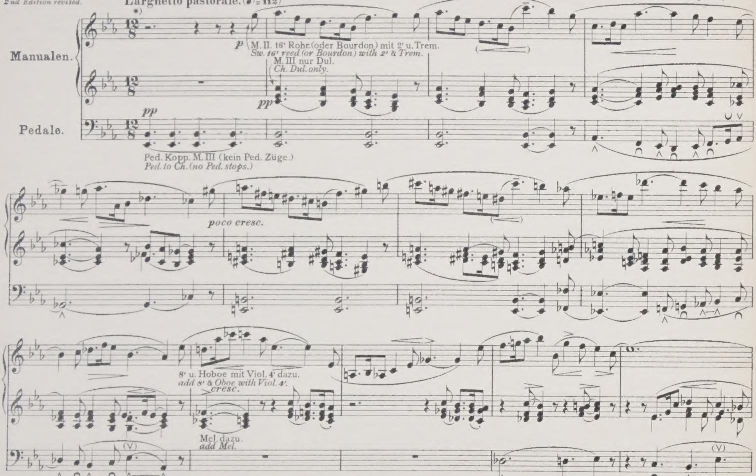
Es dur.– Dreifacher Kontrapunkt.

Prelude (Pastorale) and Fugue N°. 11.

E flat major.– Triple Counterpoint.

Zweite revidierte Ausgabe.
2nd Edition revised.

Horace Wadham Nicholl: Op. 30, N°. 11.


Larghetto pastorale. (♪ = 112)
*)
Manualen.
Pedale.
p
M. II. 16' Rohr. (oder Bourdon) mit 2' u. Trem.
Sw. 16' reed (or Bourdon) with 2' & Trem.
M. III nur Dul.
(Ch. Dul. only.
pp
pp
Ped. Kopp. M. III (kein Ped. Züge.)
Ped. to Ch. (no Ped. stops.)
poco cresc.
8' u. Hoboe mit Viol. 4' dazu.
add 8' & Oboe with Viol. 4'.
cresc.
Mel. dazu.
add Mel.
(V)
(V)

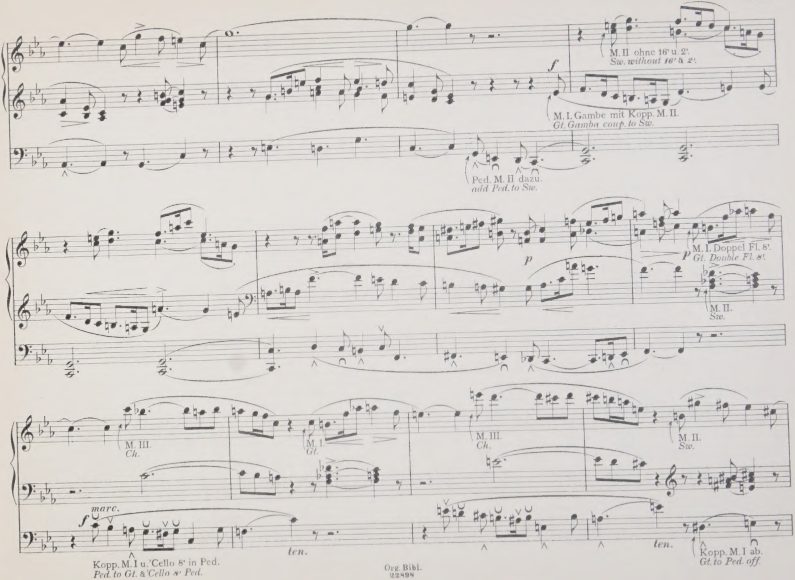
---

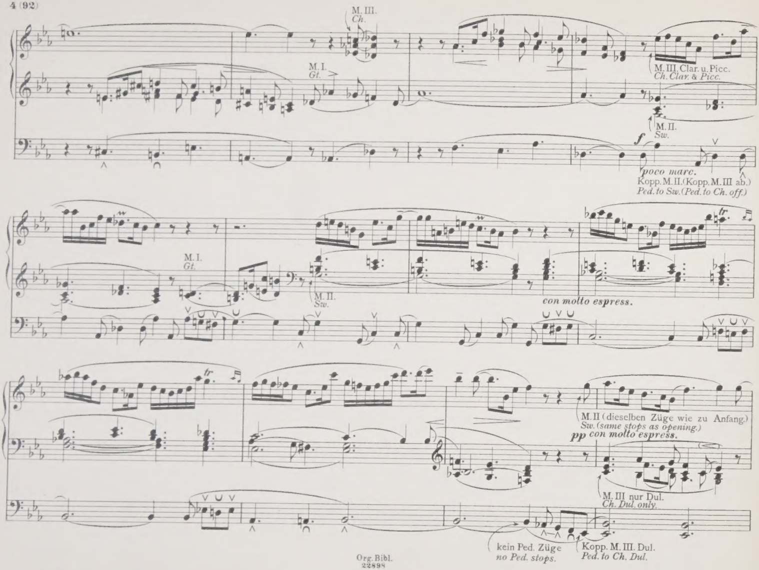
*) Die hier angedeutete Registration wird nur empfohlen und ist nicht bindend.

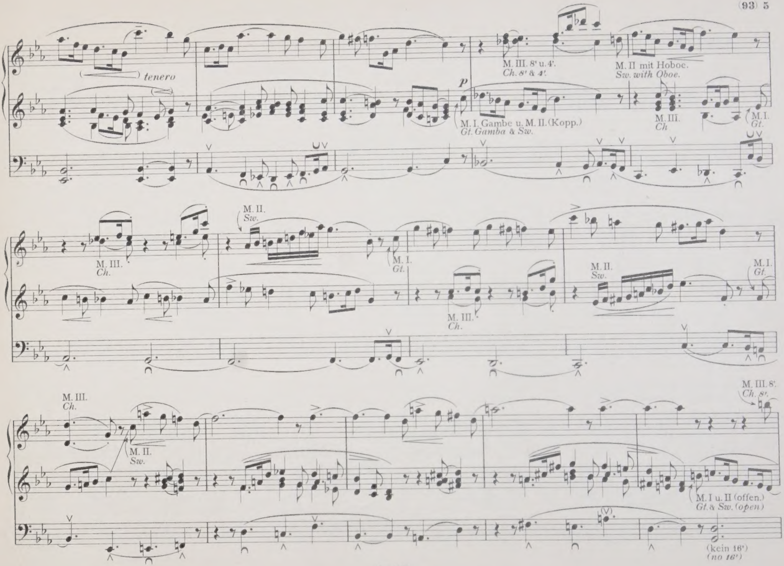
*) The registration indicated is merely suggestive.

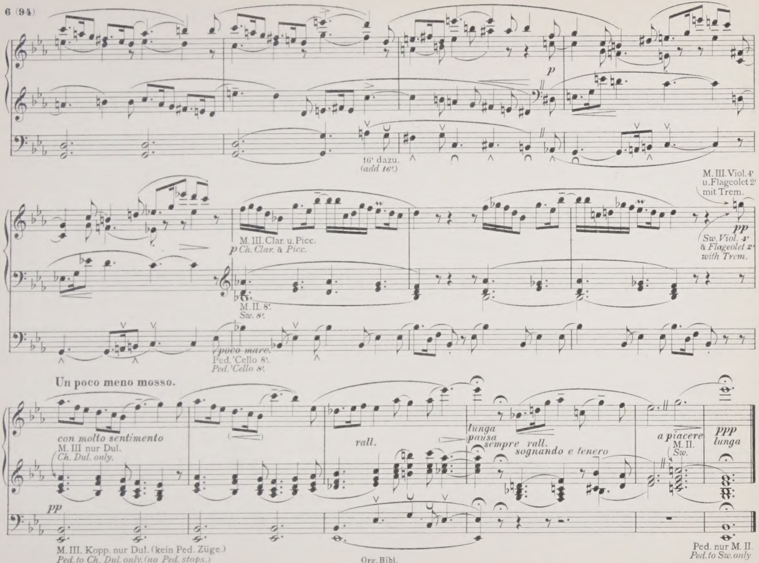
Stich und Druck von Breitkopf & Härtel in Leipzig.

Copyright 1900, by Breitkopf & Härtel. Aufführungsrecht vorbehalten.

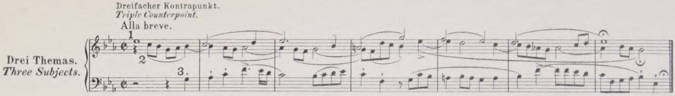

M. II ohne 16' u. 2'.
Sw. without 16' & 2'.
f
M. I. Gambe mit Kopp. M. II.
Gt. Gamba coup. to Sw.
Ped. M. II dazu.
add Ped. to Sw.
p
p
M. I. Doppel Fl. 8'.
Gt. Double Fl. 8'.
M. II.
Sw.
M. III.
Ch.
M. I.
Gt.
M. III.
Ch.
M. II.
Sw.
marc.
f
ten.
ten.
Kopp. M. I u. 'Cello 8' in Ped.
Ped. to Gt. & 'Cello 8' Ped.
Kopp. M. I ab.
Gt. to Ped. off.

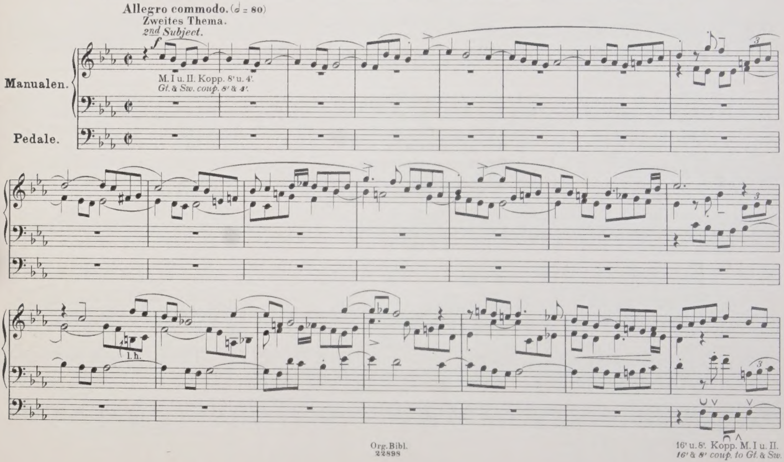

M. III.
Ch.
M. I.
Gt.
M. III. Clar. u. Picc.
Ch. Clar. & Picc.
M. II.
Sw.
f
poco marc.
Kopp. M. II. (Kopp. M. III ab.)
Ped. to Sw. (Ped. to Ch. off.)
M. I.
Gt.
M. II.
Sw.
con molto espress.
tr.
tr.
M. II (dieselben Züge wie zu Anfang.)
Sw. (same stops as opening.)
pp con molto espress.
M. III nur Dul.
Ch. Dul. only.
kein Ped. Züge
no Ped. stops.
Kopp. M. III. Dul.
Ped. to Ch. Dul.

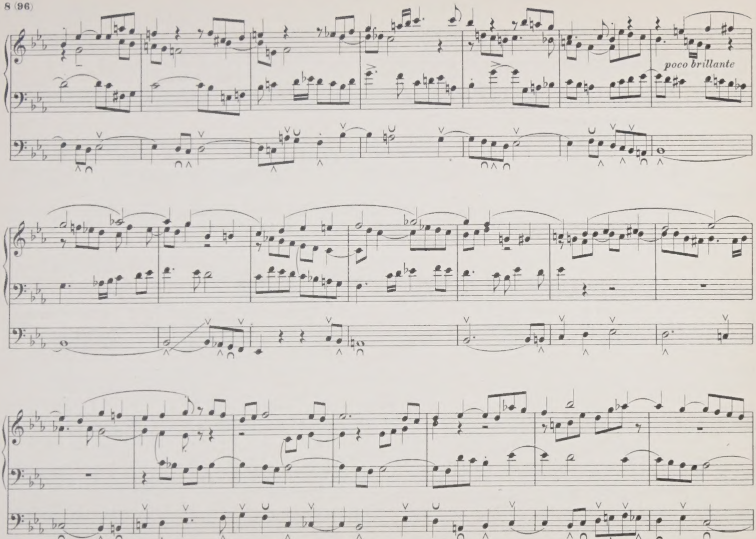

tenero
M. III. 8' u. 4'.
Ch. 8' & 4'.
M. II mit Hoboe.
Sw. with Oboe.
p
M. I. Gambe u. M. II. (Kopp.)
Gt. Gamba & Sw.
M. III.
Ch
M. I.
Gt.
M. III.
Ch.
M. II.
Sw.
M. I.
Gt.
M. III.
Ch.
M. II.
Sw.
M. I.
Gt.
M. III.
Ch.
M. II.
Sw.
M. III. 8'.
Ch. 8'.
M. I u. II (offen.)
Gt. & Sw. (open)
(kein 16')
(no 16')

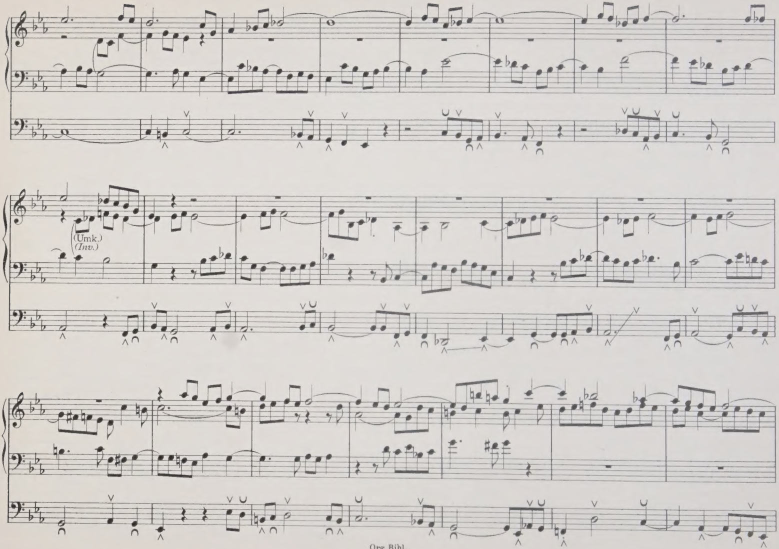

p
16' dazu.
(add 16'.)
M. III. Viol. 4' u. Flageolet 2' mit Trem.
pp
Sw. Viol. 4' & Flageolet 2' with Trem.
M. III. Clar. u. Picc.
p Ch. Clar. & Picc.
M. II. 8'.
Sw. 8'.
poco marc.
Ped. 'Cello 8'.
Ped. 'Cello 8'.
Un poco meno mosso.
con molto sentimento
M. III nur Dul.
Ch. Dul. only.
pp
rall.
lunga pausa
sempre rall.
sognando e tenero
a piacere
M. II.
Sw.
ppp
lunga
M. III. Kopp. nur Dul. (kein Ped. Züge.)
Ped. to Ch. Dul. only. (no Ped. stops.)
Ped. nur M. II.
Ped. to Sw. only

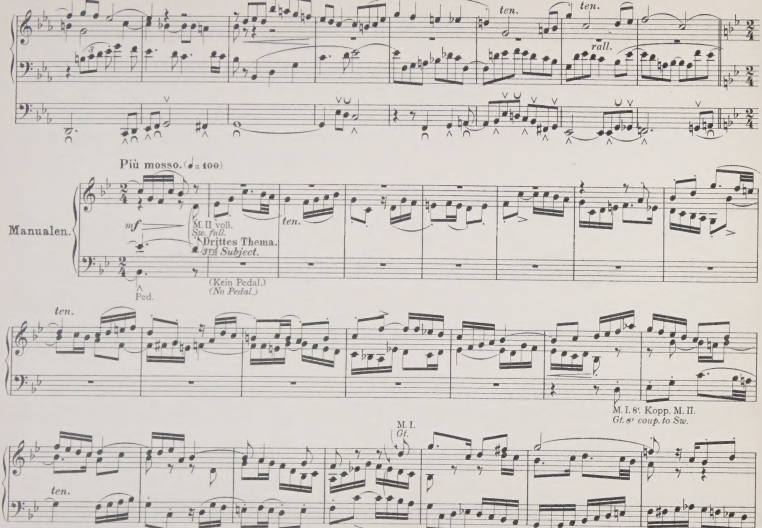
Fuge. (Dreifacher Kontrapunkt.) | Fugue. (Triple Counterpoint.)

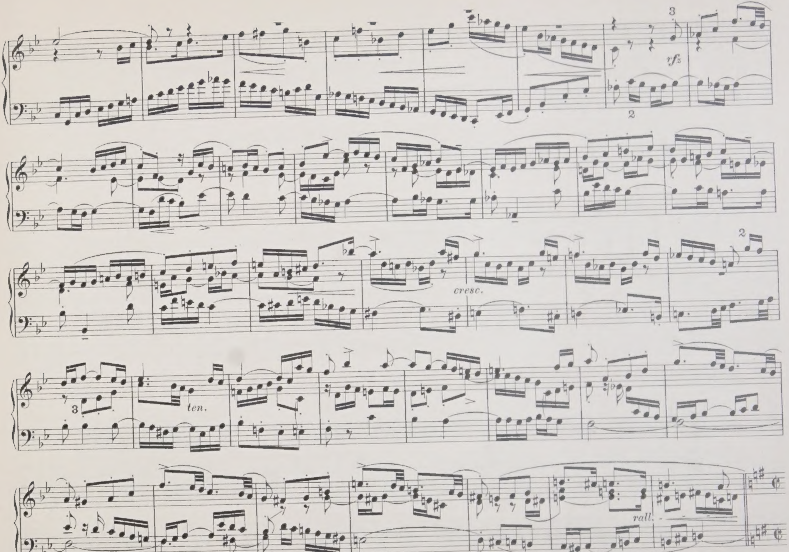


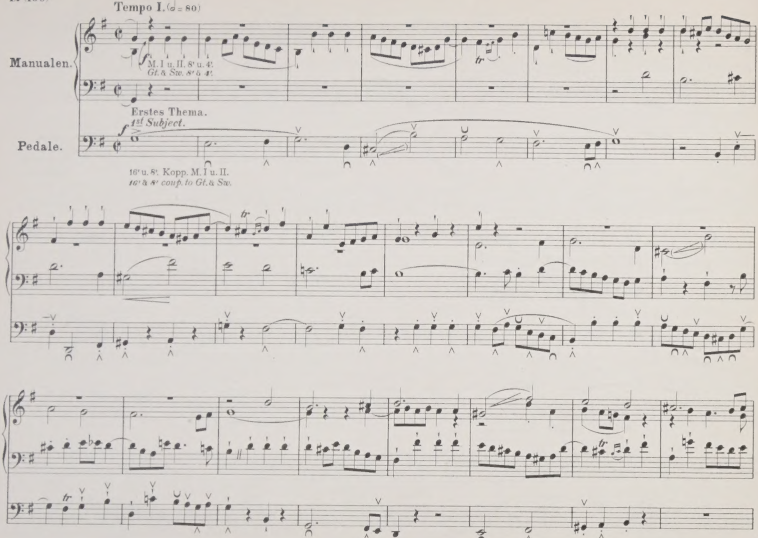

Allegro commodo. (𝅗𝅥 = 80)
Zweites Thema.
2nd Subject.
f
M. I u. II. Kopp. 8' u. 4'.
Gt. & Sw. coup. 8' & 4'.
Manualen.
Pedale.
3
1. h.
16' u. 8'. Kopp. M. I u. II.
16' & 8' coup. to Gt. & Sw.

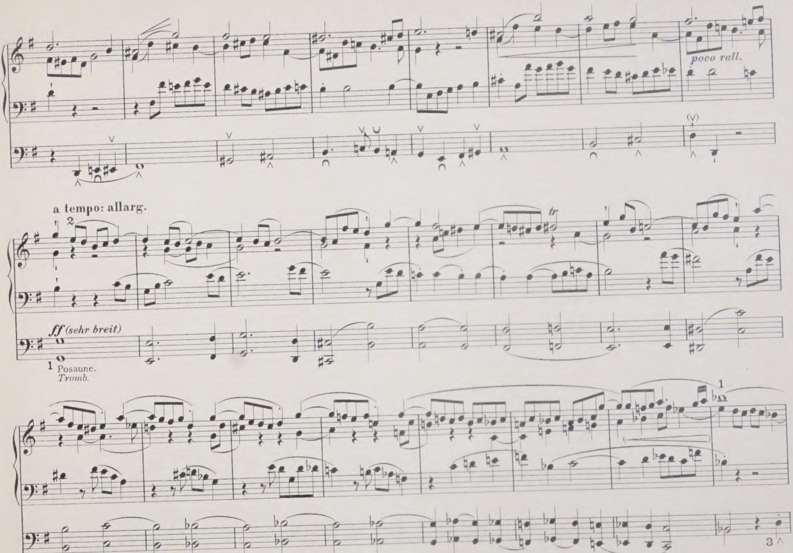

poco brillante

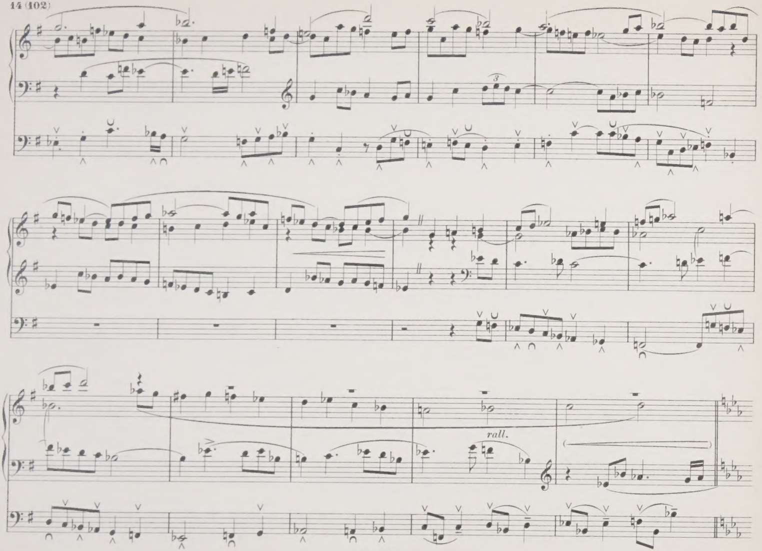

(Umk.)
(Inv.)

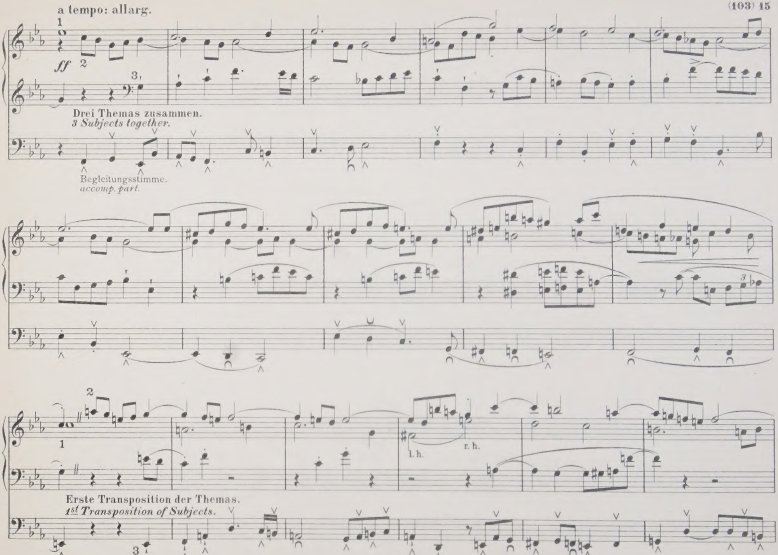

ten.
ten.
rall.
Più mosso. (♩= 100)
Manualen.
mf
M. II voll.
Sw. full.
Drittes Thema.
3rd Subject.
Ped.
(Kein Pedal.)
(No Pedal.)
ten.
ten.
M. I. 8'. Kopp. M. II.
Gt. 8' coup. to Sw.
ten.
M. I.
Gt.

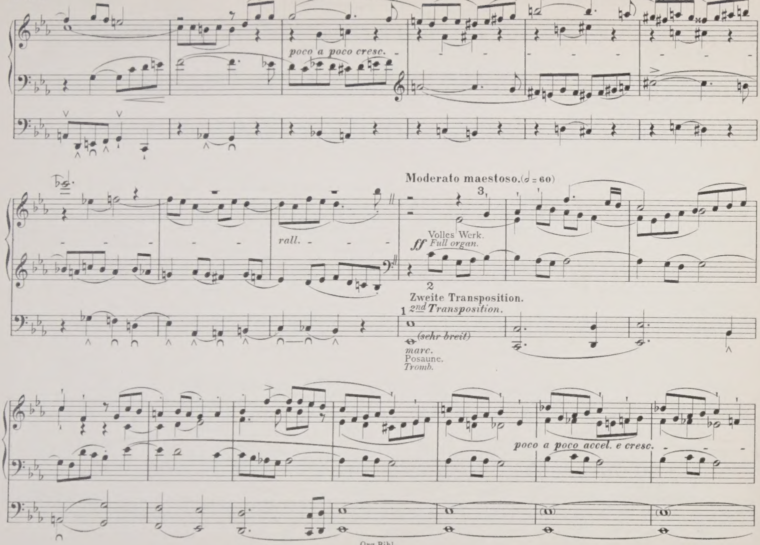

3
rfz
2
cresc.
2
3
ten.
rall.

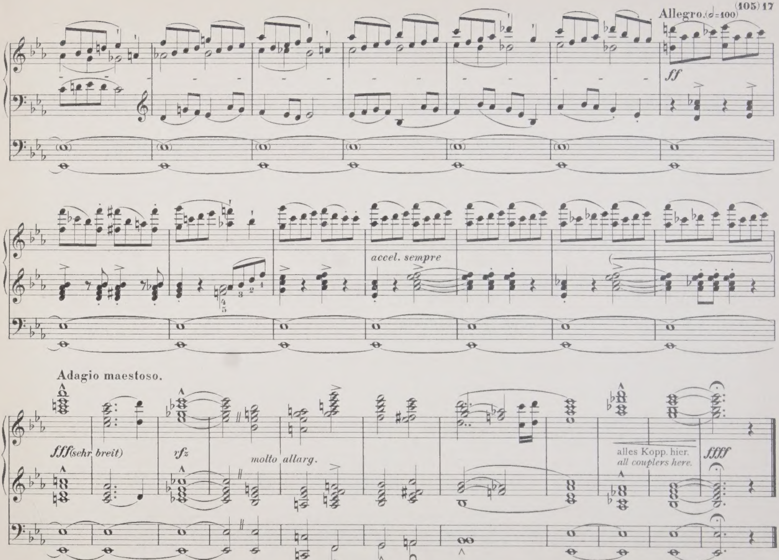

Tempo I. (𝅗𝅥 = 80)
Manualen.
f M. I u. II. 8' u. 4'.
Gt. & Sw. 8' & 4'.
tr
Erstes Thema.
1st Subject.
f
Pedale.
16' u. 8'. Kopp. M. I u. II.
16' & 8' coup. to Gt. & Sw.
tr
tr
tr


poco rall.
(V)
a tempo: allarg.
2
tr
ff (sehr breit)
1
Posaune.
Tromb.
1
3


3
rall.


a tempo: allarg.
ff
Drei Themas zusammen.
3 Subjects together.
Begleitungsstimme.
accomp. part.
Erste Transposition der Themas.
1st Transposition of Subjects.
l. h.
r. h.


poco a poco cresc.
Moderato maestoso. (𝅗𝅥 = 60)
3
Volles Werk.
Full organ.
ff
rall.
2
Zweite Transposition.
2nd Transposition.
1
(sehr breit)
marc.
Posaune.
Tromb.
poco a poco accel. e cresc.


Allegro. (𝅗𝅥 = 100)
ff
4
5
3 2 1
accel. sempre
Adagio maestoso.
fff (sehr breit)
rfz
molto allarg.
alles Kopp. hier.
all couplers here.
ffff

HORACE WADHAM NICHOLL.

Symphonische Präludien und Fugen für die Orgel.

OP. 30.

Symphonic Preludes and Fugues for the Organ.

OP. 30.

Jedes Heft 1 M, mit † bezeichnet 2 M, mit †† 3 M.

EINFACHE FUGEN.

No.

1. Präludium und Fuge, A moll. †
2. Präludium (Nocturne) und Fuge, F moll und F dur. †
3. Präludium (Marsch) und Fuge (Trompete), D dur. †
4. Präludium und Fuge, G moll. †
5. Präludium (Fantasie) und freie Fuge, C moll. ††
6. Präludium und Fuge, D moll (beide fünfstimmig). †

DOPPEL-FUGEN.

7. Präludium und chromatische Fuge, H moll, Contrapunkt in der 8va. †
8. Präludium und Fuge (mit Orig.-Choral), C dur, Contrapunkt in der 8va. ††
9. Präludium (Scherzo) und Fuge, E moll, Contrapunkt in der 10me. ††
10. Präludium und Fuge, A dur, Contrapunkt in der 12me. ††
11. Präludium (Pastorale) und Fuge, Es dur, dreifacher Contrapunkt. †
12. Präludium und Fuge, F dur, vierfacher Contrapunkt. ††

SINGLE FUGUES.

No.

1. Prelude and Fugue, A minor. †
2. Prelude (Nocturne) and Fugue, F minor and F major. †
3. Prelude (March) and Fugue (Trumpet), D major. †
4. Prelude and Fugue, G minor. †
5. Prelude (Fantasia) and free Fugue, C minor. ††
6. Prelude and Fugue, D minor (both five voices). †

DOUBLE FUGUES.

7. Prelude and Chromatic Fugue, B minor, Counterpoint in the 8va. †
8. Prelude and Fugue (with Original Choral), C major, Counterpoint in the 8va. ††
9. Prelude (Scherzo) and Fugue, E minor, Counterpoint in the 10th. ††
10. Prelude and Fugue, A major, Counterpoint in the 12th. ††
11. Prelude (Pastorale) and Fugue, E♭ major, Triple Counterpoint. †
12. Prelude and Fugue, F major, Quadruple Counterpoint. ††

Eigenthum der Verleger für alle Länder.
BREITKOPF & HÄRTEL
LEIPZIG · BRÜSSEL · LONDON · NEW YORK.
Eingetragen in das Vereinsarchiv.
22888/899.

Monsieur Camille Saint-Saëns in Paris gewidmet.

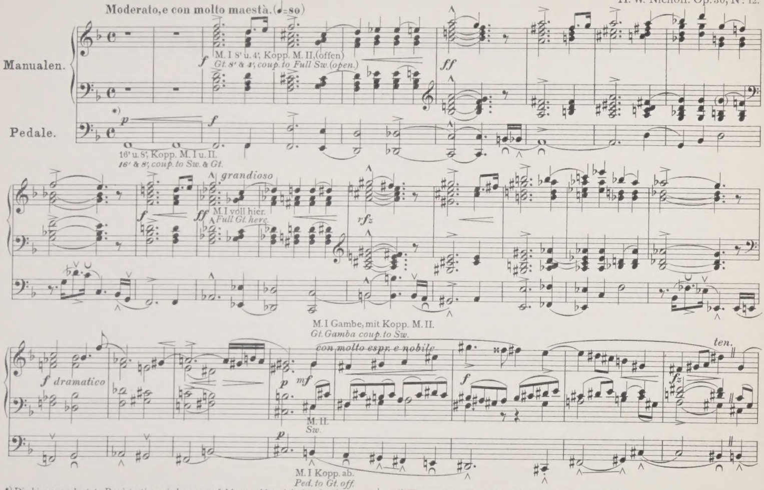
Präludium und Fuge Nº 12.

F dur. – Vierfacher Kontrapunkt.

Prelude and Fugue Nº 12.

F major. – Quadruple Counterpoint.

H. W. Nicholl: Op. 30, Nº 12.


Moderato, e con molto maestà. (♩=80)
Manualen.
Pedale.
*)
p
f
M. I 8' u. 4', Kopp. M. II, (offen)
Gt. 8' & 4', coup. to Full Sw. (open.)
16' u. 8', Kopp. M. I u. II.
16' & 8', coup. to Sw. & Gt.
ff
grandioso
M. I voll hier.
Full Gt. here.
rfz
f dramatico
M. I Gambe, mit Kopp. M. II.
Gt. Gamba coup. to Sw.
con molto espr. e nobile
p
mf
M. II.
Sw.
M. I Kopp. ab.
Ped. to Gt. off.
fz
ten.

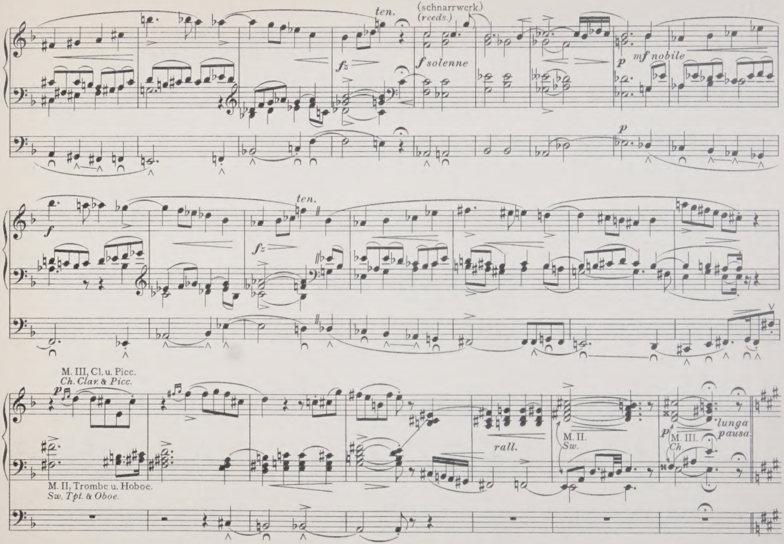
---

*) Die hier angedeutete Registration wird nur empfohlen und ist nicht bindend.

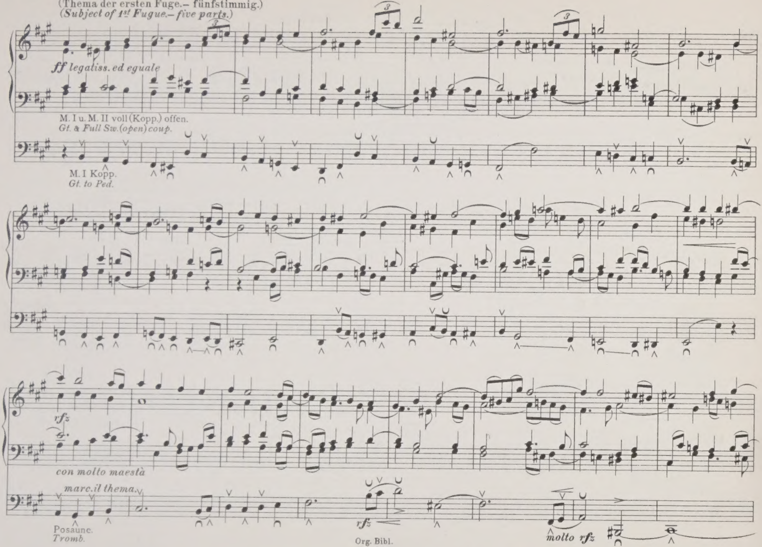
*) The registration indicated is merely suggestive.

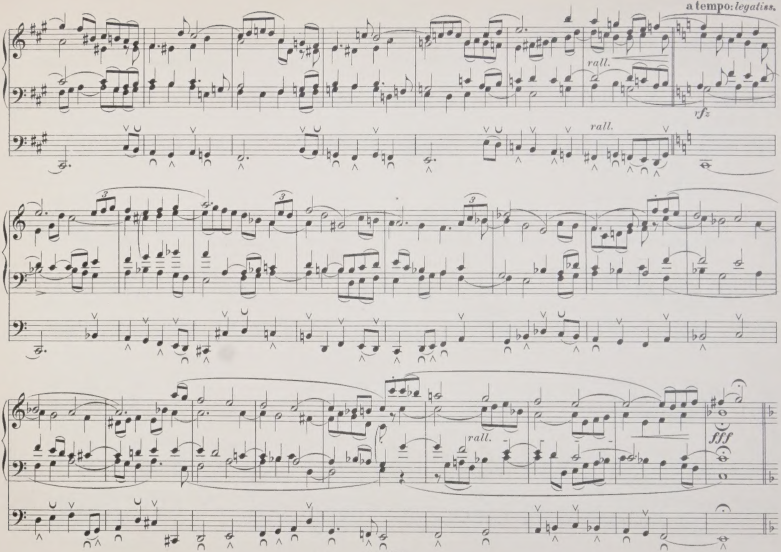
Stich und Druck von Breitkopf & Härtel in Leipzig

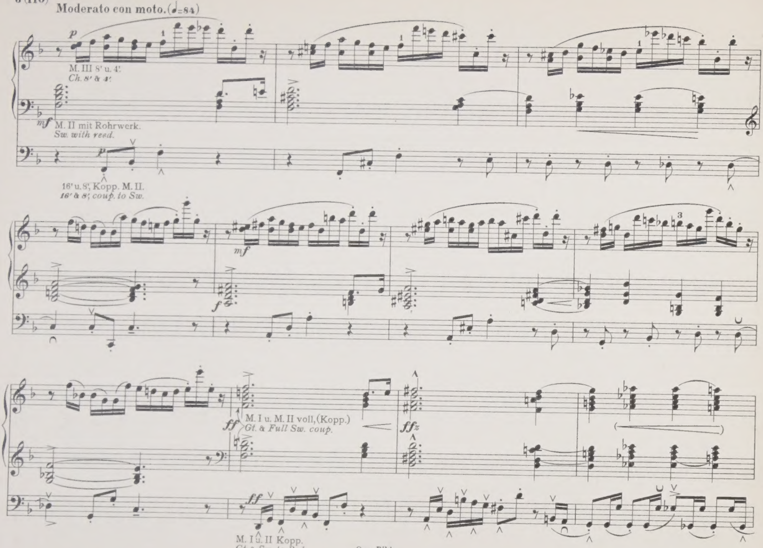
Copyright 1900, by Breitkopf & Härtel.
Aufführungsrecht vorbehalten.

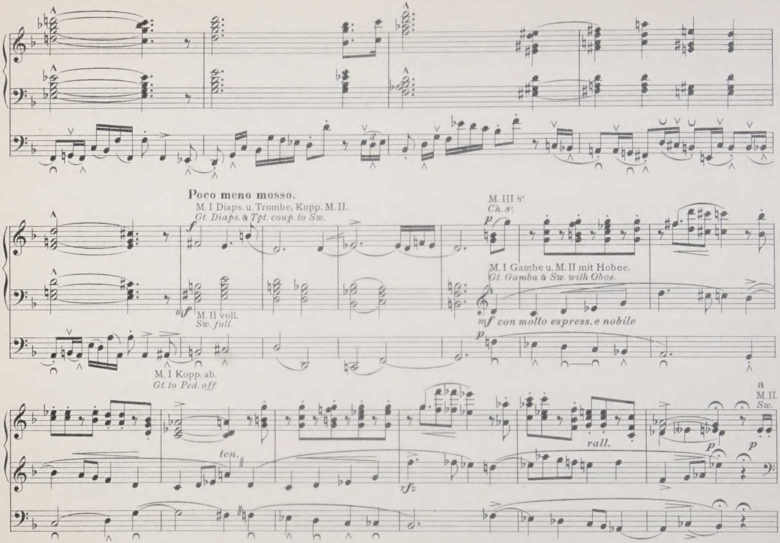

ten.
(schnarrwerk.)
(reeds.)
fz
f solenne
p
mf nobile
p
f
ten.
fz
M. III, Cl. u. Picc.
Ch. Clar. & Picc.
p
M. II, Trombe u. Hoboe.
Sw. Tpt. & Oboe.
rall.
M. II.
Sw.
p
M. III.
Ch.
lunga pausa.

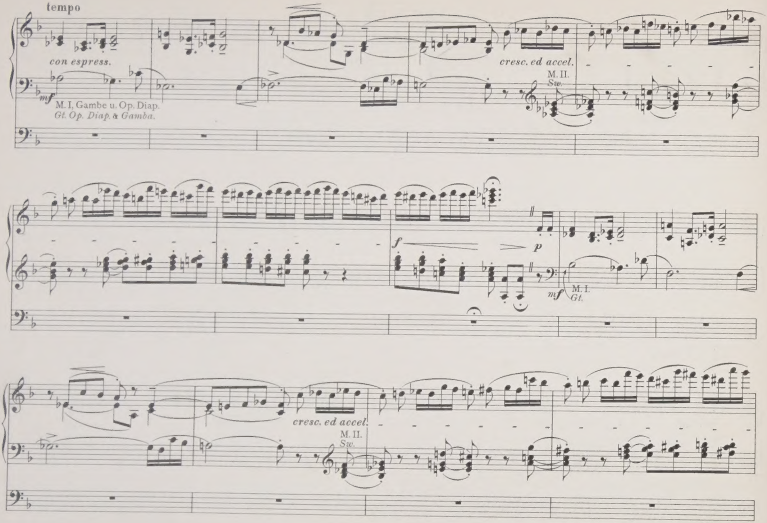
Tempo giusto. (♩=69)
(Thema der ersten Fuge.– fünfstimmig.)
(Subject of 1st Fugue.– five parts.)

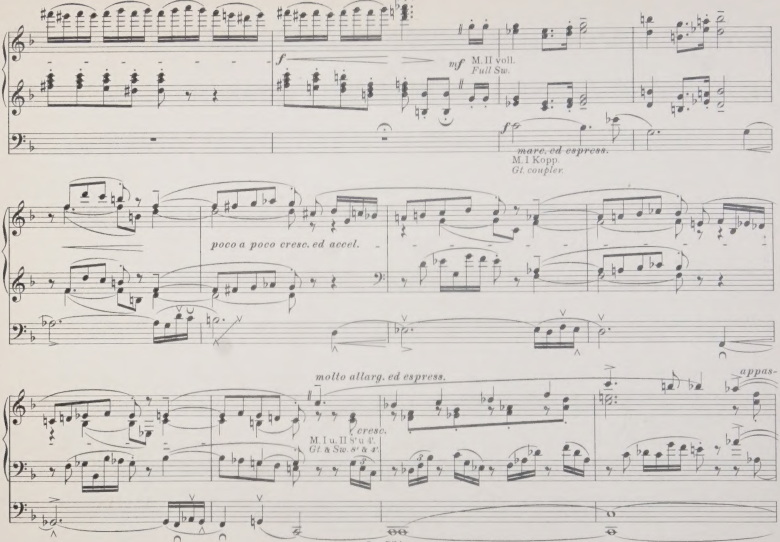


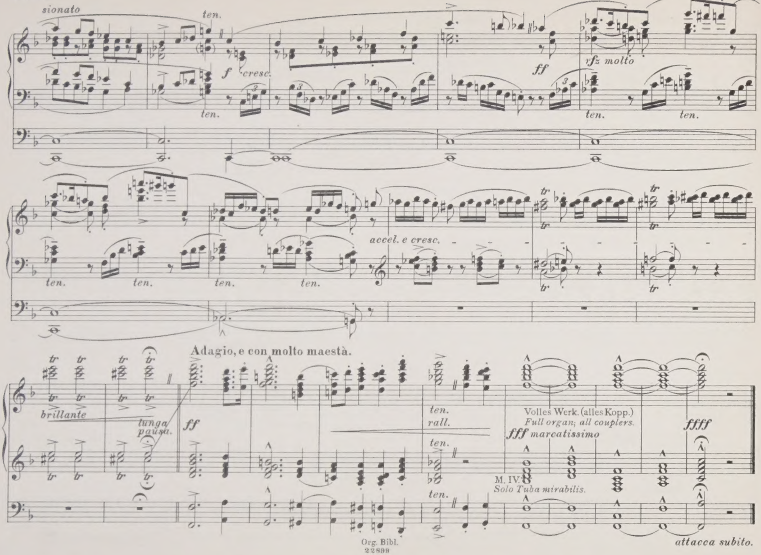

a tempo: legatiss.
rall.
rfz
rall.
rall.
fff


Moderato con moto.(♩=84)
p
M. III 8' u. 4'.
Ch. 8' & 4'.
mf
M. II mit Rohrwerk.
Sw. with reed.
p
16' u. 8', Kopp. M. II.
16' & 8', coup. to Sw.
mf
f
ff
M. I u. M. II voll, (Kopp.)
Gt. & Full Sw. coup.
ffz
ff
M. I u. II Kopp.
Gt. & Sw. to Ped.

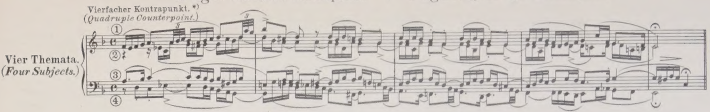

Poco meno mosso.
M. I Diaps. u. Trombe, Kopp. M. II.
Gt. Diaps. & Tpt. coup. to Sw.
f
mf
M. II voll.
Sw. full.
M. I Kopp. ab.
Gt. to Ped. off.
M. III 8'.
Ch. 8'.
p
M. I Gambe u. M. II mit Hoboe.
Gt. Gamba & Sw. with Oboe.
mf con molto espress. e nobile
p
ten.
rfz
rall.
p
p
a
M. II.
Sw.

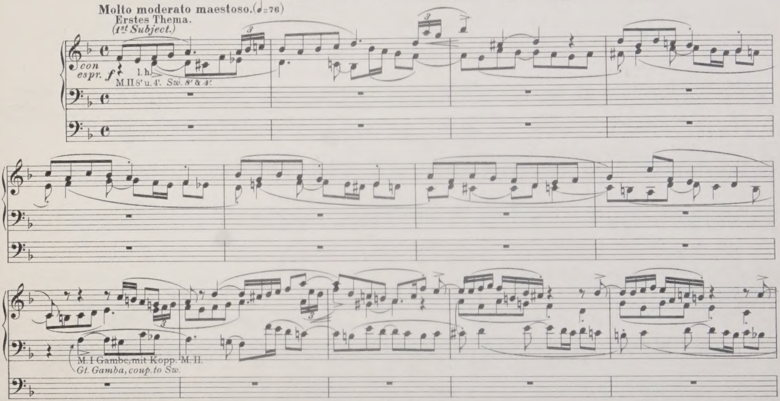

tempo
con espress.
mf
M. I, Gambe u. Op. Diap.
Gt. Op. Diap. & Gamba.
cresc. ed accel.
M. II.
Sw.
f
p
mf
M. I.
Gt.
cresc. ed accel.
M. II.
Sw.


f
mf
M. II voll.
Full Sw.
f
marc. ed espress.
M. I Kopp.
Gt. coupler.
poco a poco cresc. ed accel.
molto allarg. ed espress.
cresc.
M. I u. II 8' u 4'.
Gt. & Sw. 8' & 4'.
3
3
appas-


sionato
ten.
f
cresc.
ten.
ff
rfz molto
ten.
ten.
ten.
ten.
ten.
ten.
accel. e cresc.
tr
brillante
lunga pausa.
Adagio, e con molto maestà.
ff
ten.
rall.
ten.
ten.
Volles Werk. (alles Kopp.)
Full organ; all couplers.
fff marcatissimo
M. IV.
Solo Tuba mirabilis.
ffff
attacca subito.

Fuge: Vierfacher Kontrapunkt. | Fugue: Quadruple Counterpoint.

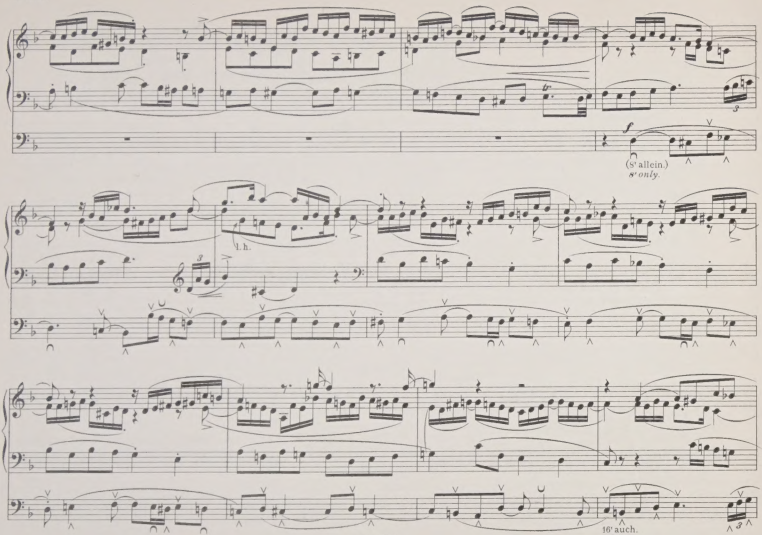


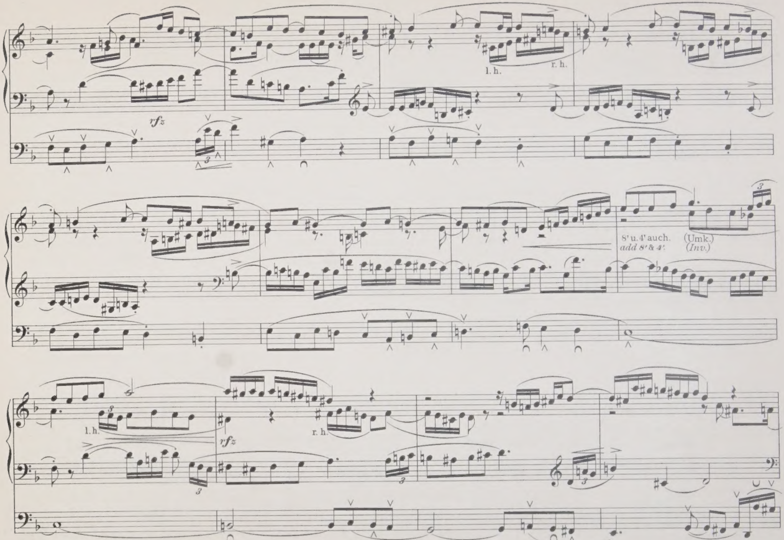

Molto moderato maestoso. (♩=76)
Erstes Thema.
(1st Subject.)
con espr. f
l. h.
M. II 8' u. 4'. Sw. 8' & 4'.
3
M. I Gambe, mit Kopp. M. II.
Gt. Gamba, coup. to Sw.

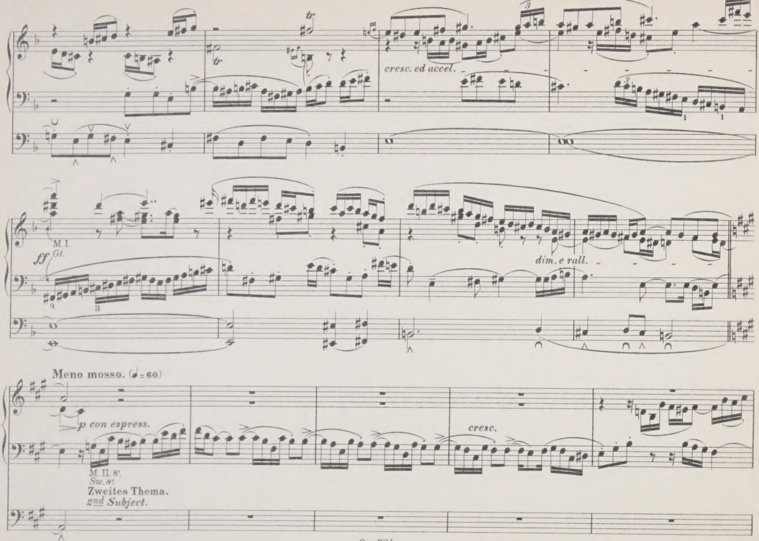
---

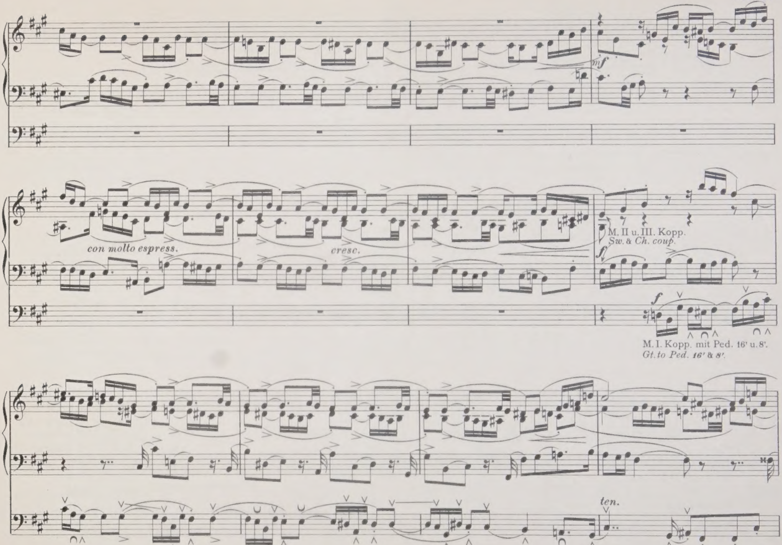
*) Blos drei von den vierundzwanzig möglichen Umkehrungen (Transpositionen) der Stimmen sind am Schlusse dieser Fuge angebracht worden; jedoch sind sämmtliche zum Unterrichten des Studirenden separat gedruckt. Siehe Anhang.

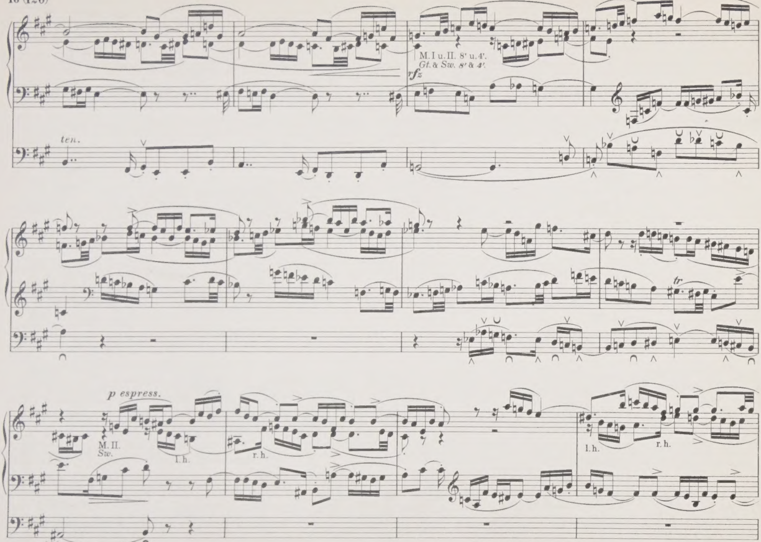
*) Only three of the twenty-four possible inversions (transpositions) of the voices have been used at the end of this Fugue; but the whole of them have been printed separately for the instruction of the student. See appendix.

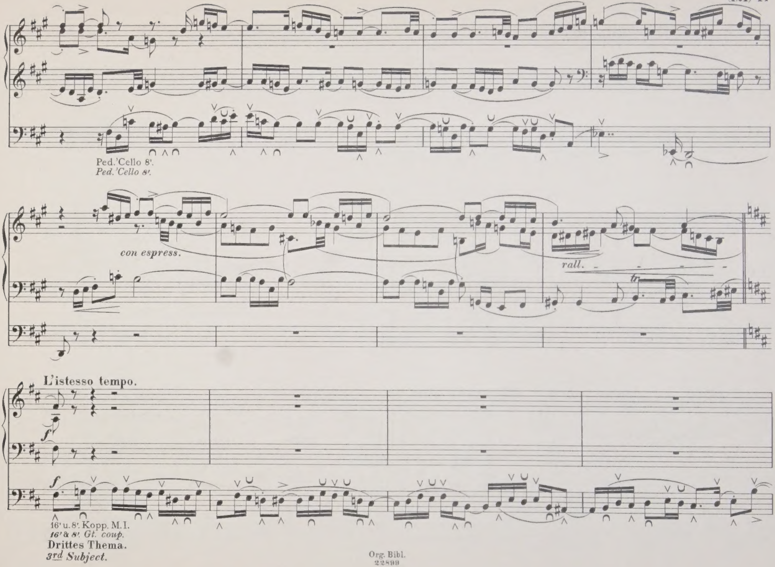

f
(8' allein.)
8' only.
l. h.
tr
3
16' auch.
add 16'.

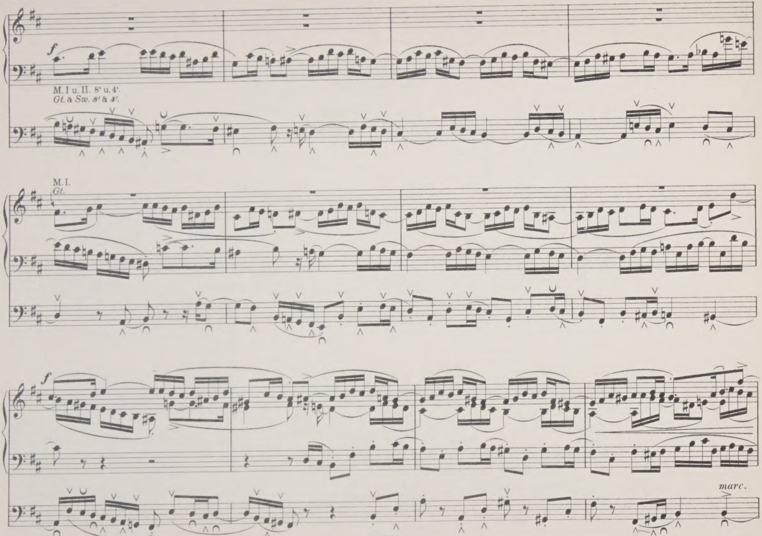

rfz
l. h.
r. h.
8' u. 4' auch.
add 8' & 4'.
(Umk.)
(Inv.)
3
l. h.
rfz
r. h.
3

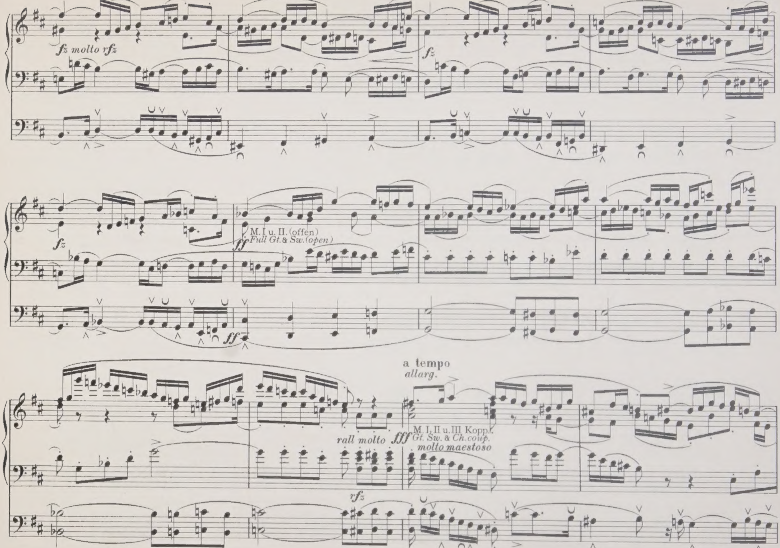

tr
tr
cresc. ed accel.
3
3
3
1
1
M.I.
Gt.
ff
3
dim. e rall.
Meno mosso. (𝅗𝅥 = 60)
p con espress.
M. II. 8'.
Sw. 8'.
Zweites Thema.
2nd Subject.
cresc.

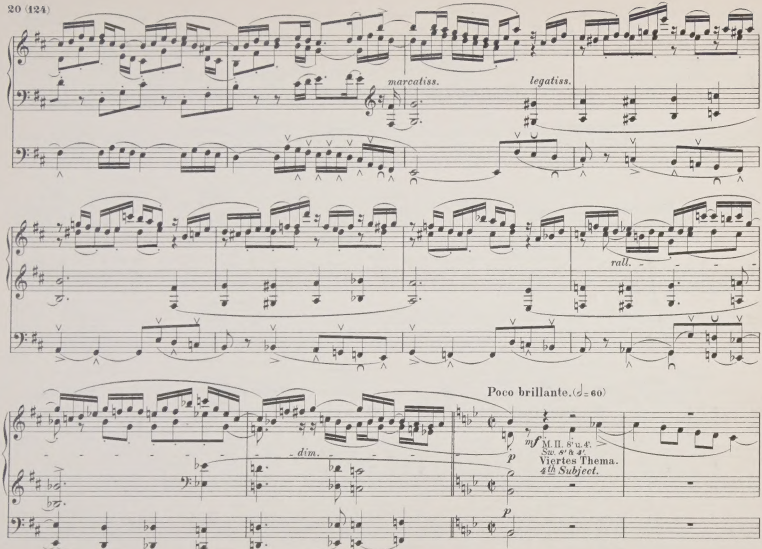

mf
con molto espress.
cresc.
M. II u. III. Kopp.
Sw. & Ch. coup.
f
f
M. I. Kopp. mit Ped. 16' u. 8'.
Gt. to Ped. 16' & 8'.
ten.

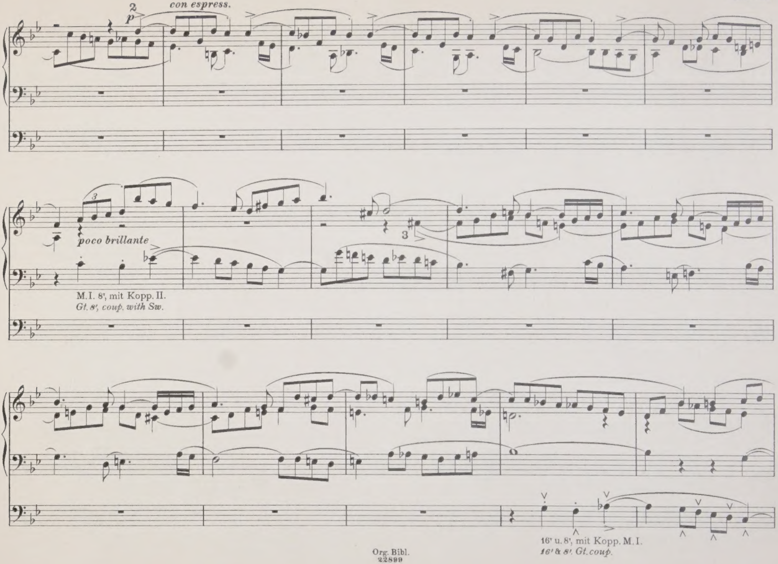

M. I u. II. 8' u. 4'.
Gt. & Sw. 8' & 4'.
rfz
ten.
tr
p espress.
M. II.
Sw.
l.h.
r.h.
l.h.
r.h.

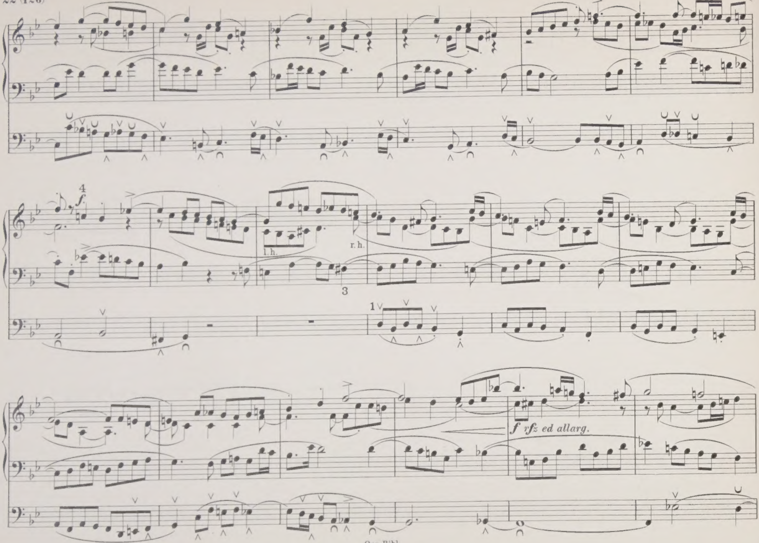

Ped. 'Cello 8'.
Ped. 'Cello 8'.
con espress.
rall.
tr
L'istesso tempo.
f
f
16' u. 8'. Kopp. M. I.
16' & 8'. Gt. coup.
Drittes Thema.
3rd Subject.

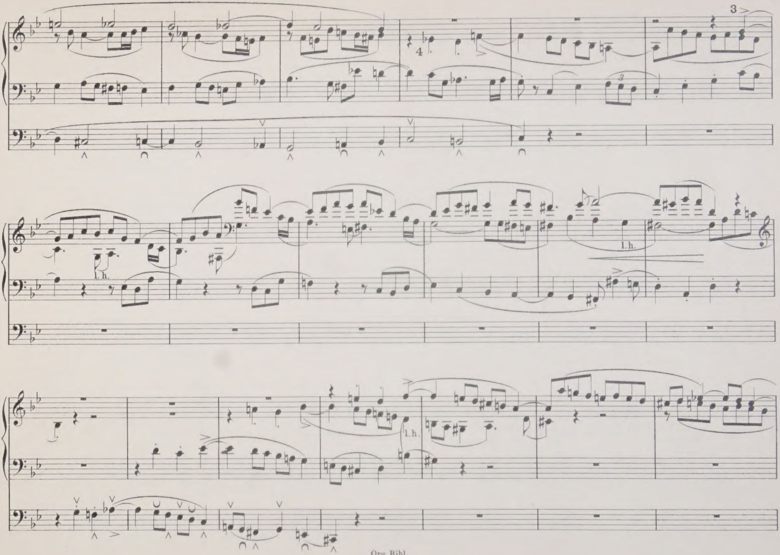

f
M. I u. II. 8' u. 4'.
Gt. & Sw. 8' & 4'.
M. I.
Gt.
f
marc.

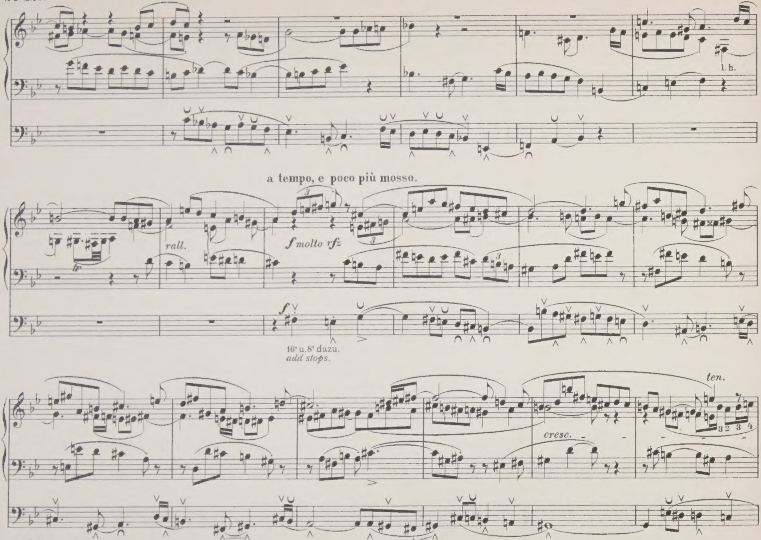

fz molto rfz
fz
fz
M. I u. II. (offen)
Full Gt. & Sw. (open)
ff
ff
a tempo
allarg.
rall molto
fff
M. I, II u. III Kopp.
Gt. Sw. & Ch. coup.
molto maestoso
rfz

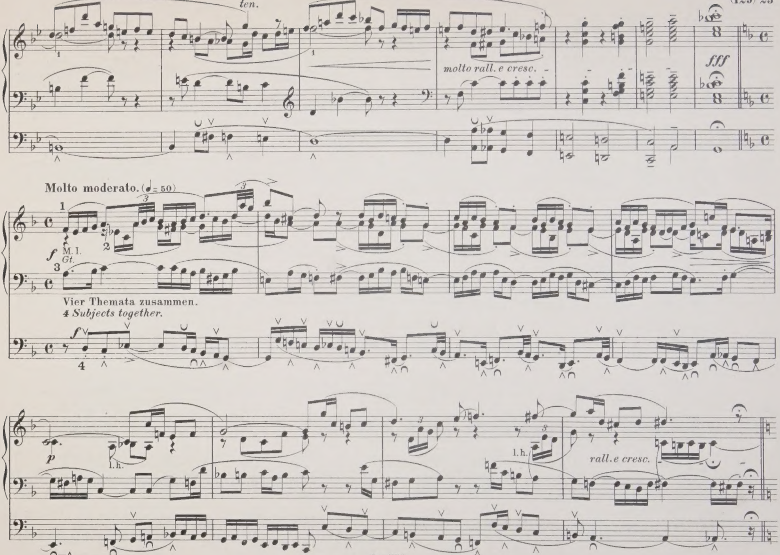

marcatiss.
legatiss.
rall.
dim.
Poco brillante. (𝅗𝅥 = 60)
mf
M. II. 8' u. 4'.
Sw. 8' & 4'.
Viertes Thema.
4th Subject.
p
p

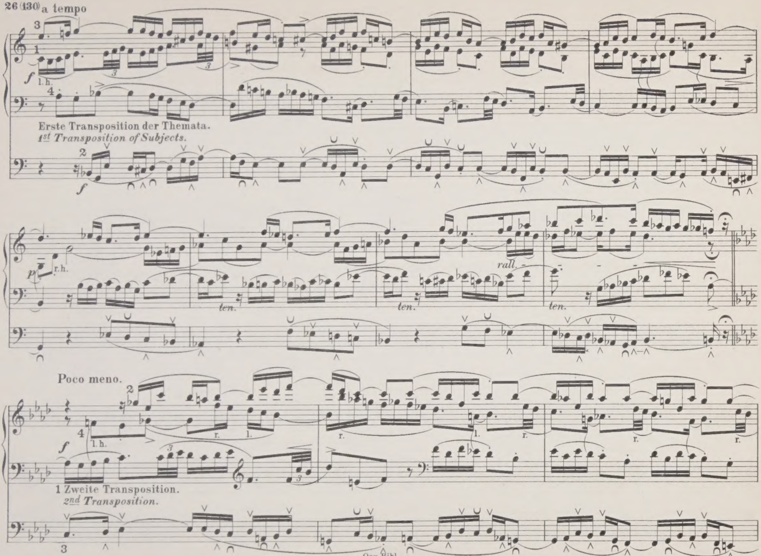

2
p
con espress.
3
poco brillante
3
M.I. 8', mit Kopp. II.
Gt. 8', coup. with Sw.
16' u. 8', mit Kopp. M.I.
16' & 8'. Gt. coup.

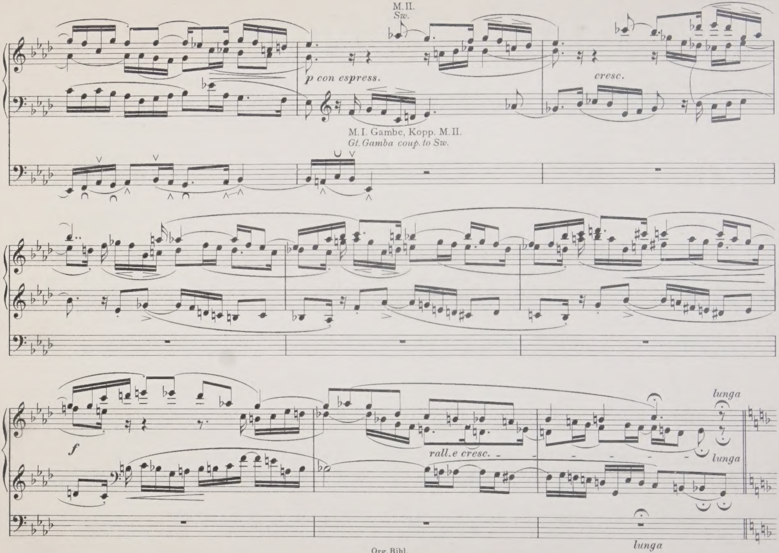

4
f
l. h.
r. h.
3
1
f rfz ed allarg.


4
3
3
l.h.
l.h.
l.h.

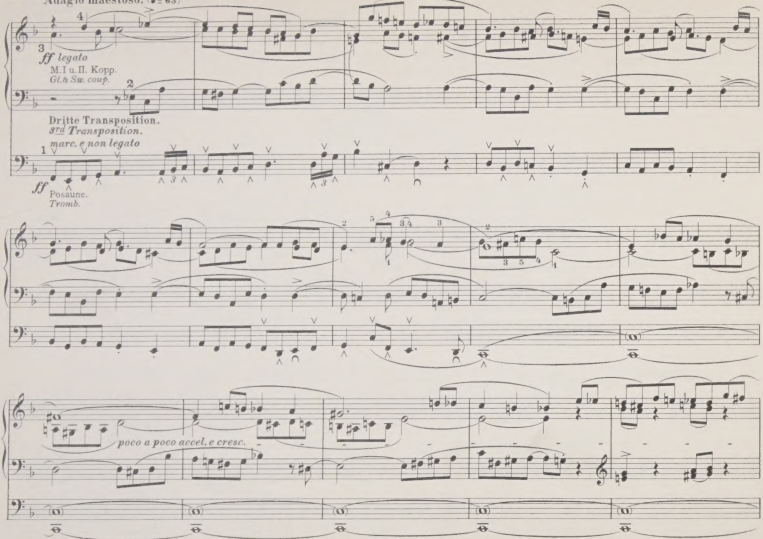

l.h.
a tempo, e poco più mosso.
tr
rall.
f molto rfz
3
3
3
f
16' u. 8' dazu.
add stops.
ten.
cresc.
3 2 3 4

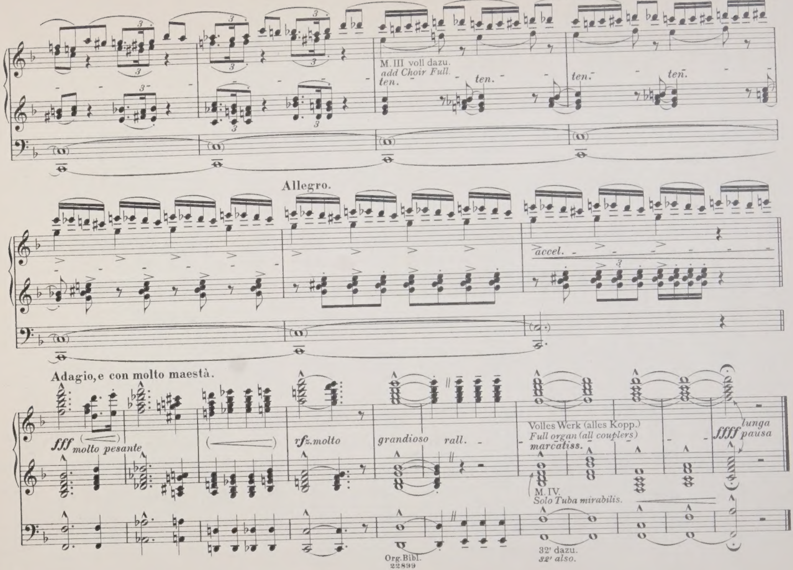

ten.
molto rall. e cresc.
fff
Molto moderato. (♩= 50)
f
M. I.
Gt.
Vier Themata zusammen.
4 Subjects together.
p
l.h.
l.h.
rall. e cresc.


a tempo
3
1
f
l.h.
4
Erste Transposition der Themata.
1st Transposition of Subjects.
2
f
p
r.h.
ten.
ten.
rall.
ten.
Poco meno.
2
4
f
l.h.
r.
l.
r.
l.
r.
r.
r.
1 Zweite Transposition.
2nd Transposition.
3


M.II.
Sw.
p con espress.
cresc.
M.I. Gambe, Kopp. M.II.
Gt. Gamba coup. to Sw.
f
rall. e cresc.
lunga
lunga
lunga

Adagio maestoso. (♩= 63)




M. III voll dazu.
add Choir Full.
ten.
ten.
ten.
ten.
Allegro.
accel.
Adagio, e con molto maestà.
fff molto pesante
rfz. molto
grandioso
rall.
Volles Werk (alles Kopp.)
Full organ (all couplers)
marcatiss.
M. IV.
Solo Tuba mirabilis.
ffff
lunga pausa
32' dazu.
32' also.

ANHANG.

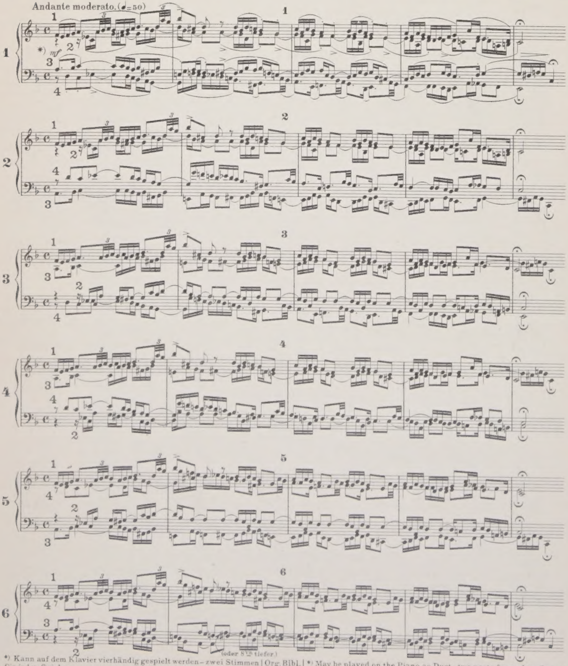
Vierfacher Kontrapunkt. 24 Transpositionen.

Sechs Transpositionen in Sopran.

APPENDIX.

Quadruple Counterpoint. 24 Transpositions.

Six Transpositions in Soprano.



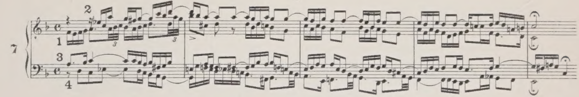
---

*) Kann auf dem Klavier vierhändig gespielt werden – zwei Stimmen für jeden Spieler

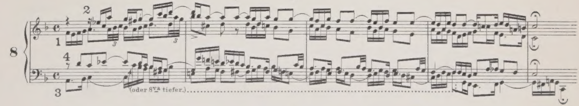
*) May be played on the Piano as Duet – two parts for each performer

Sechs Transpositionen in Alt. | Six Transpositions in Alto.

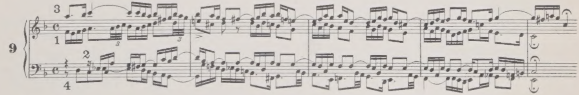
1



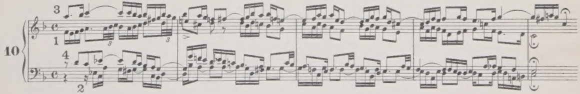
2



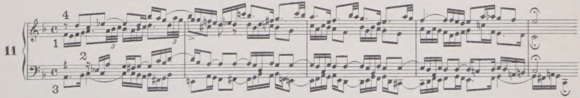
3



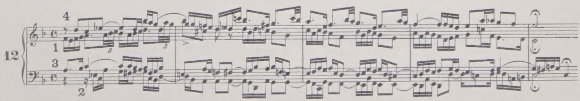
4



5



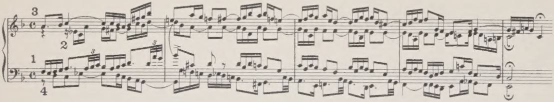
6



Sechs Transpositionen in Tenor. | Six Transpositions in Tenor.

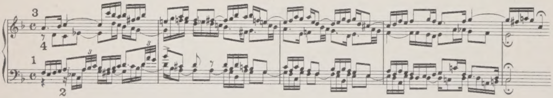
1

13



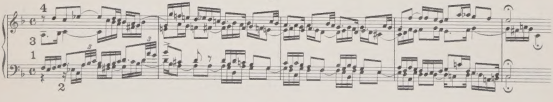
2

14



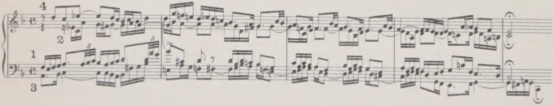
3

15



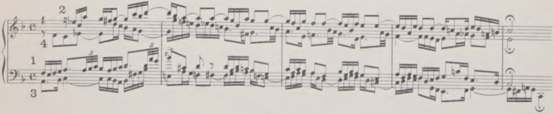
4

16



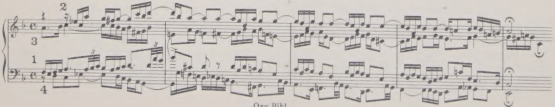
5

17



6

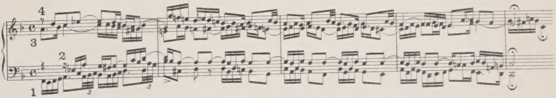
18



Sechs Transpositionen in Bass. | Six Transpositions in Bass.

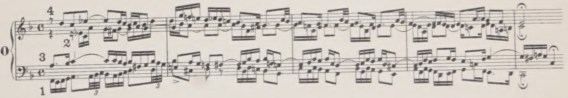
1

19



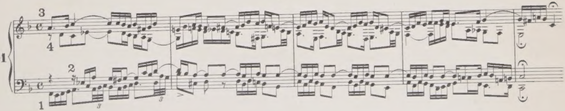
2

20



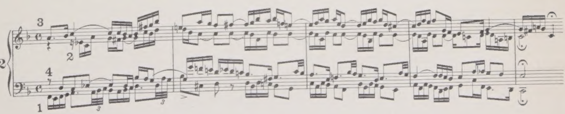
3

21



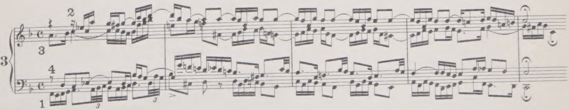
4

22



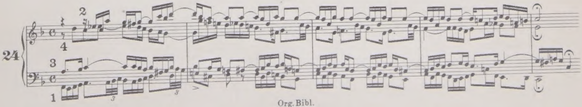
5

23



6

24



DATE DUE SLIP

F. 255

M 10 N6 OP-30 1900
NICHOLL H W HORACE WADHAM
1848-1922
SYMPHONISCHE PRALUDIEN UND
39776205 MUSIC

-000016170839-

M 10 N6 op.30 1900
Nicholl, H. W. (Horace Wadham),
1848-1922.
Symphonische Präludien und
39776205 MUSIC

D458